

The Antiquaries Journal

Being the Journal of the Society of Antiquaries of London

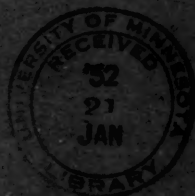
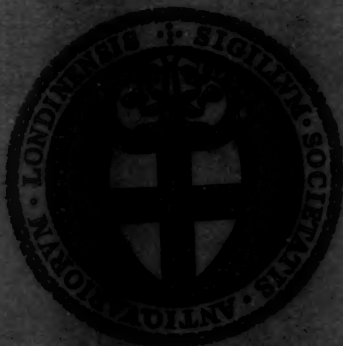
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JULY-OCTOBER 1951

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The Antiquaries Journal

VOLUME XXXI

JULY—OCTOBER 1951

NUMBERS 3, 4

ANNIVERSARY ADDRESS

By SIR JAMES MANN, *President*

[Delivered 23rd April 1951]

FIRSTLY let me thank you for the renewal of confidence which you have placed in me. I can assure you that I will do my best to justify it and to do all in my power to promote the well-being of this ancient and distinguished Society in the year before us.

Today is St. George's Day and it behoves us to be of good heart. But you are as well aware as I am that the shadow which lay over us last year is still with us. Never before has this country lived for so long in peace-time under the threat of war. Count Tolstoy wrote *War and Peace*—his fellow countrymen have devised an intermediate state that is neither war nor peace. In the days before the first war, when we lived in a kind of lotus land where it was always summer afternoon, I remember that in school chapel my prayer-book always opened at the same place, and I saw before me the words *Quare fremuerunt gentes?* A merely academic question then. How grimly apposite today!

Your officers have therefore once more applied their minds to the disposal of our library and treasures in case of war, and I can report to you that such precautions as can be made in advance have been duly taken. We thank all those who have offered a safe (we hope) resting-place for our possessions. In the meantime we continue to pursue our proper activities. In fact, our zeal is intensified by the feeling that every moment wrested from a dubious future must be well spent, that any work of research or excavation carried to a successful conclusion now is a positive achievement which the future cannot undo. The sword of Damocles hangs suspended above us. But when the clouds disperse, as we hope they will, and the sun shines again, the dark days will be easily forgotten. These are the imponderables of history which so often elude the historian. Wise after the event, he can seldom recapture the doubts, the feelings, the atmosphere (call it what you will) that once bound the minds of men.

Antiquaries are more concerned with material objects than with the imponderables. We try to piece together the concrete evidence of the past, and if we often make mistakes it is not because 'history is a lying jade' but because the margin of error is too large for us. Signposts may have been misread, or the hole in the garment is too large to patch. When Sir Robert Walpole was recommended to read history in his retirement, he replied, 'No, not history. I know it cannot be true.' His son, on the other hand, was an antiquary, and though he cast harsh words at

this Society, we know how much pleasure and instruction he got and gave in his long life. These antiquaries of the eighteenth century had an almost virgin field and I am constantly surprised at how much they knew considering the difficulties of locomotion and postal communication. Take for instance the books of Joseph Strutt, substitute photographs for his engravings, and what a picture-book of the Middle Ages have we got there! I have been reminded of this recently when organizing 'an Exhibition of Armour made in the Royal Workshops at Greenwich' which opens at the Tower of London next month. It is the first attempt to do such a thing. Yet the centre-piece upon which all our knowledge of the school is founded is the *Jacobe Album* which Robert Vertue exhibited to this Society in 1723 and which for a century afterwards was lost to view.

When speaking of the eighteenth century one thinks of our slightly older sister, the Royal Society, whose interests often overlapped our own in those early days. I regret to say that it fell to your Council this year to make the decision to break the link of propinquity (I say no more than that, for our association in every other respect will remain I hope as close as ever) with the Society, with which we once shared Somerset House and for the last eighty years the courtyard of Burlington House. It will, of course, be several years before the Government can build the Palace of Science on the South Bank which is to be designed to hold all the scientific societies. These now number more than they did when the rooms round this quadrangle were allotted in the 'seventies. Your Council felt that the time had come when this Society having closer connexions with the humanities than with the natural sciences, as they have developed in modern times, should throw in its lot with the Royal Academy and the British Academy and such other analogous societies that might join with us on grounds of common interest. When the scientific societies move out we shall say 'Good-bye' with regret, and wish them all prosperity in their new home on the South Bank. The Royal Society will take with it several portraits of our past Fellows, like Martin Folkes by Hogarth, Sir Joseph Banks, and Sir John Evans, all of whom played a prominent part in the activities of both bodies.

Last year I told you of the informal committee that I had called together to consider the future of English country houses. It was decided to await the publication of the Gowers Report, and when this appeared, to send a letter to the then Chancellor of the Exchequer urging him to implement its recommendations. This was done. The cost, of course, will be great, but the loss to our heritage will be even greater if the State does not step into the vacuum created by high taxation and high costs of maintenance. Let us hope that a future Chancellor will find it possible to make the provisions necessary to save these products of our civilization from decay, misuse, and the swift pickaxe of the housebreaker. Already, virtually unnoticed, many old and gracious buildings have been swept clean away from the English landscape.

Another aspect of the same problem is presented by the export of works of art and antiquities from this island. The practice is of long standing, but the rate and volume have steadily increased and the present restrictions on sterling make it a purely one-way traffic. Our artistic inheritance (and I speak of antiquities too)

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has decreased and continues to decrease at an alarming rate. Most other European and several Asiatic and African countries have long exercised a measure of control, varying from complete embargo to a general supervision, enabling the State to step in when an item of exceptional importance is about to migrate. Early in the late war the Board of Trade set up machinery that enabled surveillance of a rough-and-ready kind to be maintained in this country. It was a war-time measure, designed not so much for cultural as for economic purposes, that has remained in force. Complaints from both sides, from those who watch with misgivings this denudation of our treasures and from those who see advantage in dispersing them, have reached the ears of the Government. The latter has set up a committee under the chairmanship of Sir John Anderson to call evidence and compile a report.

A request for a memorandum on the subject was received by this Society from the Anderson Committee. The matter has received the care and attention of Council and a memorandum as comprehensive and as balanced as they could make it was drawn up by the officers, approved by Council, and dispatched. I may say here that the Secretary took great pains to canvass both expert and lay opinion and to condense the results in a document that I think you will agree does credit to the knowledge, authority, and catholicity of our ancient body.

The serious financial position in which the Church of England finds itself in the post-war world poses two problems of great gravity, the stipends of the clergy and the maintenance of the fabric of the churches. This second problem concerns the Society deeply. For many years, in fact from our inception, the history of English church architecture has been one of our major preoccupations. Until comparatively recently we were the only organized lay body that took an active concern in its conservation. One hundred and sixty years ago the architect Thomas Wyatt was blackballed in our rooms for his drastic restoration of Worcester and Salisbury Cathedrals. The occasion was commemorated by doggerel verses sent by John Carter to James Moore, which are still preserved in the Ashmolean Museum. More recently one of the main activities of our Assistant Secretary, Sir William St. John Hope, was in receiving and writing reports on country churches. It is to this end that we administer the William Morris Fund, but the income only allows us to make small grants and we can only nibble at the problem. Ten years of war-time neglect all over the country have left arrears which will require a large capital sum to make good. Even when this is made good the problem of maintenance at greatly increased costs of wages and materials will remain. The position is so serious that I felt it my duty to do as I had done previously for the country houses and call together in our rooms an informal committee of people with special knowledge to discuss the problem. There is little doubt that the State will have to be asked to help. In most countries on the Continent the State has made itself responsible for the preservation of religious buildings that can be classed as *monuments historiques*. There need be no fear that State aid may lead to interference in matters of religion. In point of fact, the door to this has long been wide open because the Church of England is a national church, the King is its head, and the Prime Minister appoints its hierarchs. This power has not been misused, at least not in our day, and we hope that the Exchequer can come to

the rescue of countless churches, large and small, whose condition is deteriorating rapidly, and the loss of which cannot be contemplated.

This is the year of the Festival of Britain, being the centenary of the Great Exhibition of 1851. But it is also the bicentenary of the year when this Society received its royal charter from King George II. We have felt that there would be so many celebrations, so many exhibitions organized by so many bodies within the next few weeks, that it would be better for this Society to withhold its fire and arrange its own particular celebrations in the late autumn when the date of the bicentenary arrives.

After discussion, Council approved the following proposals:

1. That a dinner should be held, preferably in one of the City Companies' Halls, if available, as near as possible to the date of the bicentenary. A dinner was held at The Freemasons' Tavern in 1851.
2. That an exhibition illustrating the activities of the Society from its beginning should be held in our rooms, to last a fortnight. The opening of it would provide an opportunity for a reception on a limited scale.
3. That a booklet should be printed at the same time, reproducing and describing our principal treasures.
4. And this is the most important; that a full-dress history of the Society should be published covering the whole period of its existence from its beginnings to the present year.

In selecting the author, the choice of Council fell unanimously on our Vice-President, Dr. Joan Evans. I think you will agree that no one is better fitted for the task. Her father and her brother have both been Presidents, and those of you who have read her account of her forebears entitled *Time and Chance* will know that we can look forward to having our history recorded in a judicious, thorough, well-balanced, and very readable work. I have chosen these adjectives with some care. The book, of course, cannot be published in time for the celebrations, but I can assure you that within a week of the invitation Miss Evans had already begun amassing material and had even written the first page.

During the last year the work of sorting and cataloguing the Society's collection of prints and documents was begun and this will both assist and be assisted by Dr. Evans's work.

The late Sir Alfred Clapham took a special interest in this work and his death on 26th October last is the greatest loss that this Society has suffered for many years. After serving as Secretary, he presided over our fortunes in our most anxious years. He had since become the Elder Statesman on whom we leaned. He possessed great wisdom, a remarkably lucid mind, coupled with modesty and complete lack of self-interest. His learning was both wide and deep and accessible to all. In his retirement he was constantly to be seen in our rooms. As Sir Charles Peers, his senior by twenty years, said to me sadly, 'This is quite wrong. Alfred had many useful years before him.' It is given to few men to combine these qualities in equal measure. He read to us papers of high distinction, he wrote standard books on Romanesque architecture, but his real life-work was the steady output of volumes

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of the Royal Commission on Historical Monuments, which improved with every issue. It was at a meeting of the Commissioners that I last saw him a few days before his death.

Another Fellow whose obituary notice you have heard read this evening was Mr. C. J. P. Cave. We knew him best for his work of recording medieval roof bosses, on which he had read us numerous papers, the last on those of St. George's Chapel, Windsor, only a few days before his end. I did not know until his death that he had another and equally absorbing interest—atmospherics. One would have hesitated to say that there was anything 'meteoric' about Mr. Cave, who pursued his studies so unobtrusively and gave us the results so quietly. Yet he was the originator of those little notices signed METEOR that in the first war used to reach the gun-positions two or three times a day, giving the temperature of the air at various heights, the speed and direction of the wind, in order to assist the battery commander to make the compensations necessary for accurate shooting.

The papers read to us last Session have been of welcome variety. This is not always easy to arrange. They included a film by M. France-Lanord of the Nancy Museum, on the manufacture of Rhenish sword-blades with silver-figuring, which gave ocular demonstration of the method suggested by Colonel Belaew thirty years ago. Mr. Grimes read a paper on the Roman fort revealed by his excavations in the corner of the wall near St. Giles, Cripplegate, a most interesting and unexpected find. Mr. Ward Perkins gave us an account of his work on Tripolitanian churches. His omission to explain the purpose of their plan was made good by two Fellows who debated with all the zeal of early Christians of opposing sects the exact position of the *próthesis*. Dr. Grahame Clark gave us an account of a mesolithic site at Seamer, Mr. Knowles on the medieval glass at York, Mr. Myres on the portrait heads in Bodley, Mr. Holmes on Bellarmine jugs, and Mr. O'Neil on seventeenth-century houses at Yarmouth brought us down to comparatively modern times, while Mr. Jope covered most lucidly some 3,000 years of the history of Northern Ireland in an hour and a half, and gave promise of what his newly created office may be able to do in future in this hitherto neglected area.

Council's Report has covered most of the other activities of the Society, and I need not repeat them, except to say that Mr. Wagner has produced the first volume in the Croft Lyons series *A Catalogue of English Medieval Rolls of Arms*. This book was a joint undertaking with the Harleian Society. The prospect of better accommodation leads one to hope that the great task undertaken by the Croft Lyons Committee, of producing the new Papworth, will progress more rapidly and bring the publication of the first volume appreciably nearer.

The Assistant Secretary has been given six weeks' sabbatical leave to travel in the eastern Mediterranean, where he will be able to visit his son at Smyrna, and combine calls on various people and places, with which the Society is in contact, with a complete holiday from his office desk. I know you will all wish him *bon voyage* and a safe return.

If I began this address on a gloomy note, let me end it on a happier one. I will add to our motto of *Non Extinguetur*, which appeared on the first volume of *Vetusta Monumenta*, 1718, the words *Stet fortuna Domus!*

AN IRON AGE A SITE ON THE CHILTERN

By K. M. RICHARDSON, F.S.A., and ALISON YOUNG, F.S.A. (Scot.)

IN 1946 a visit to the barrow, which lies on the edge of the western scarp of Chinnor Common,¹ and a cursory examination of the adjoining area, cultivated during the war, resulted in finds of pottery and other objects indicating Iron Age occupation.² The site lies on the saddleback of a Chiltern headland, at

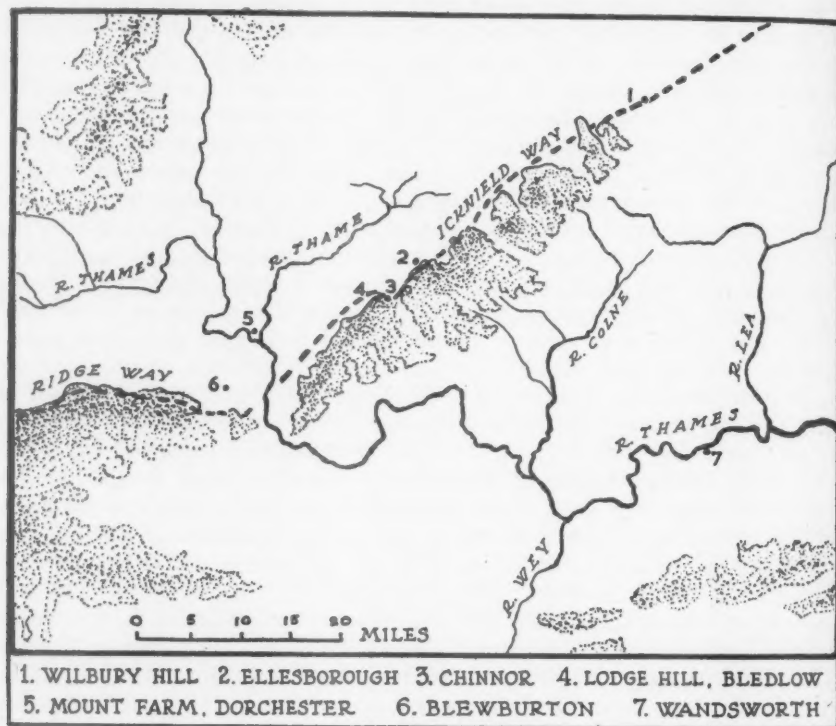


FIG. 1. Chinnor and related sites.

a height of about 800 ft. O.D. Two hollow ways traverse the western scarp, giving access to the area from the Upper Icknield Way, which contours the foot of the hill, then drops to cross the valley, passing some 600 yards to the north of the Iron Age site of Lodge Hill, Bledlow,³ and rising again continues north-

¹ O.S. 25 in., sheet XXXVIII. 13 Bucks., marked 'tumuli'.

² The attention of the authors was later drawn to a note published by Mr. P. Crossley-Holland in

Oxoniensia, vii (1942), 108, on surface finds collected by him from the present site.

³ *Records of Bucks.* xiv (1944), 189.

wards under Pulpit Hill camp and the Ellesborough¹ Iron Age pits below Coombe Hill.² The outlook across the Oxford plain to the west is extensive, embracing the hill-fort of Sinodun, clearly visible some fourteen miles distant on the farther bank of the Thames. The hollow way at the north-west end of the site leads down to a group of 'rises' hard by the remains of a Roman villa, and these springs are, at the present day, the nearest water-supply to the site.

This report covers work carried out between 1947 and 1949 by permission of Magdalen College, Oxford, the owners of the site. The finds are on loan to the Aylesbury Museum.

A series of trial-trenches running north and south and east to west across the ridge showed no evidence of ditch or bank limiting the site. Signs of occupation including abraded sherds, fragments of smoothed grits, and burnt flints were found in all the exploratory trenches, in the 6 to 12 in. of soil covering the natural chalk. North and south of the area examined the natural chalk gives place to clay-with-flints, now partly afforested and partly covered with woodland scrub.

The main site, which covered an area of 112 square yards, showed two types of pits (plan, fig. 2). The first, pit 1, which was closely akin to that of the Lodge Hill site examined by Mr. J. F. Head, F.S.A., consisted of one pit with a fairly level floor and a deeply undercut, circular annexe, divided from the main pit by a marked ridge left in the chalk. The chalky rubble infilling of this unit was sterile, save for the base of a coarse pot found with fragments of charcoal and animal bones in an ashy layer in the annexe. A small hearth, which contained a few sherds of pottery, had been scooped out of the upper filling. No true occupation-level was found over the pit. The floors and walls showed no signs of weathering and it must have been filled in shortly after it was cut (see section AB, fig. 3). Two feet away from the eastern edge of pit 1 the chalk dropped again to the pit 2 unit, the first of a second type of pit, or, more properly speaking, series of scoops, ridges, and half-pits which comprises the rest of the site.³ Pit 2 had two subsidiaries with floors at different levels (see sections AB, CD, fig. 3). Pit 2 A was undercut, but both pit 2 and 2 B were unfinished on the north-east side, their chalk walls sloping downwards to the centre. A group of holes 1½ in. in diameter and 3 in. deep, drilled in the wall of this pit, illustrated the method of driving horn-tip wedges into the 'natural' to prise away blocks of chalk, and the impress of the horn could still be clearly seen in some of these holes (pl. xvii a).

Six other undercut pits of varying size and depth opened out of the main area. At its southern limit there were undercut ledges or scarcements and, behind these, vertical scoops at irregular intervals.

A ridge of high chalk running from east to west appeared to divide the southern end from the northern, as may be seen in pl. xvii b, while a promontory of high chalk partly shut off the north-east end opening into pit 2.

The floor of the main area and pits was fresh and unworn. This was due to the fact that the whole of the site was partly refilled after a short space of time, with clay and chalk, which had been thrown back with very little admixture of occupa-

¹ *Ibid.* ix (1909), 349.

² See fig. 1.

³ It will be noted in section AB that pit 2 is stratigraphically later than pit 1.

CHINNOR OXFORDSHIRE

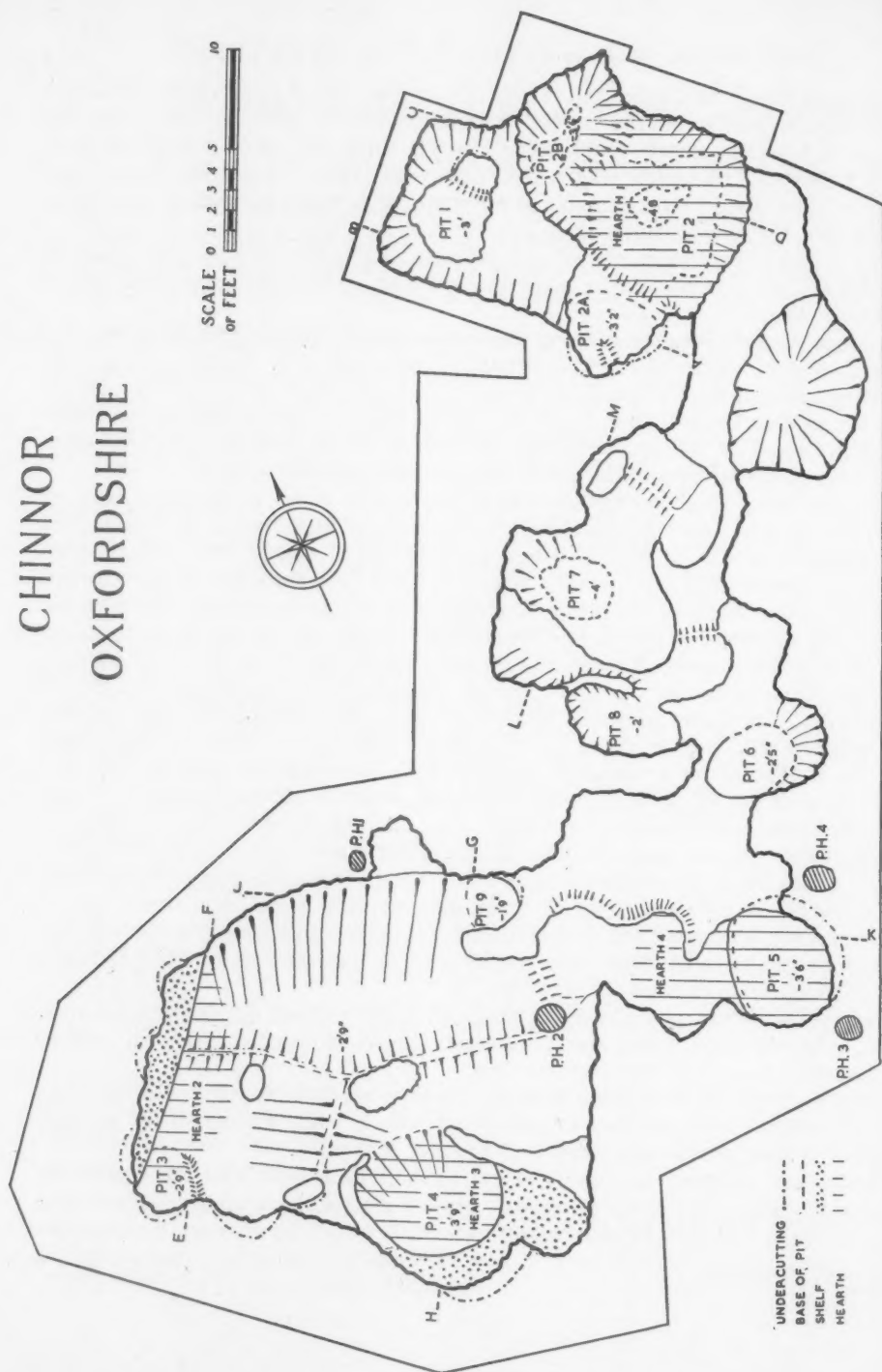


FIG. 2.

tion-material. This tough infill of clay and chalk, layer 10, formed the basis for four hearths lined with flints, which backed against the walls of the main area with an accumulation of ash of up to 2 ft. in depth.

CHINNOR, OXON.

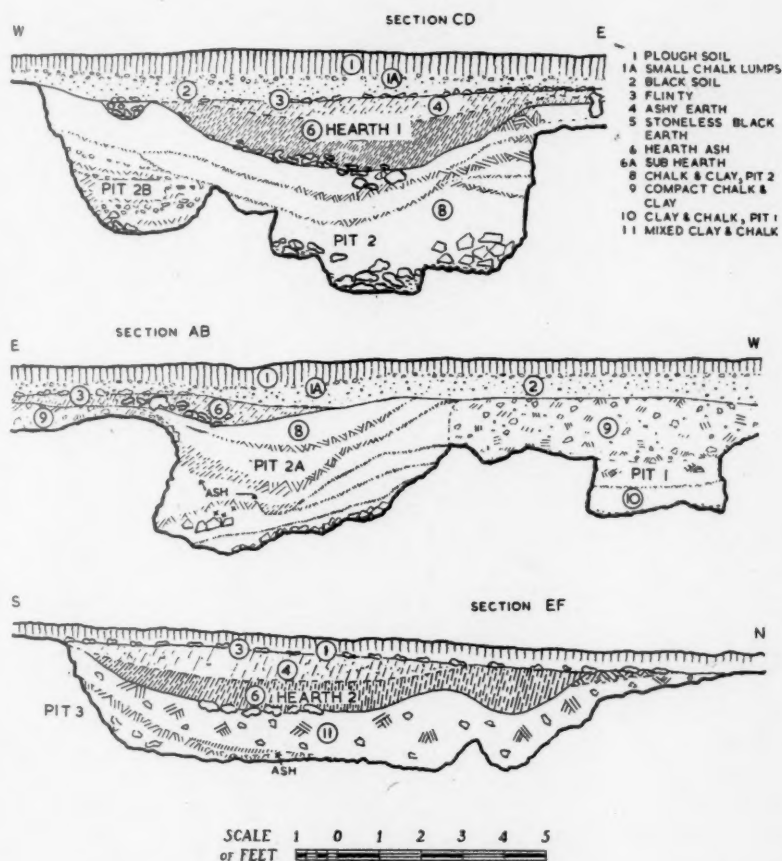
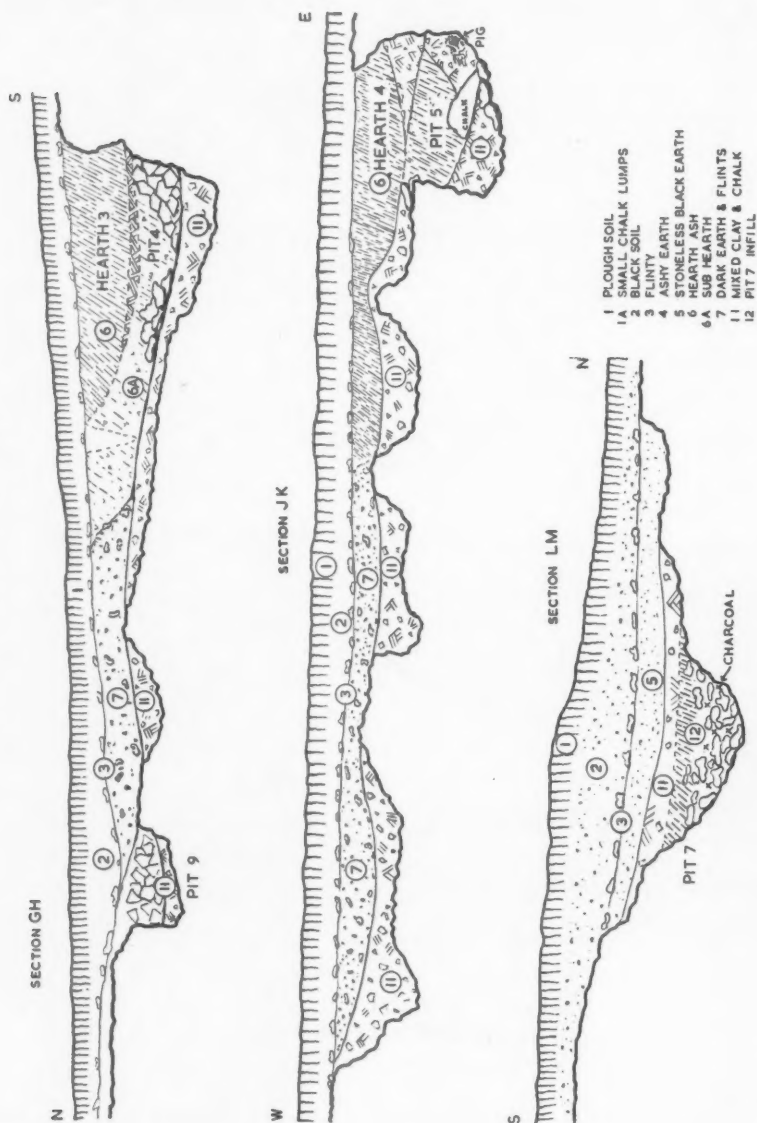


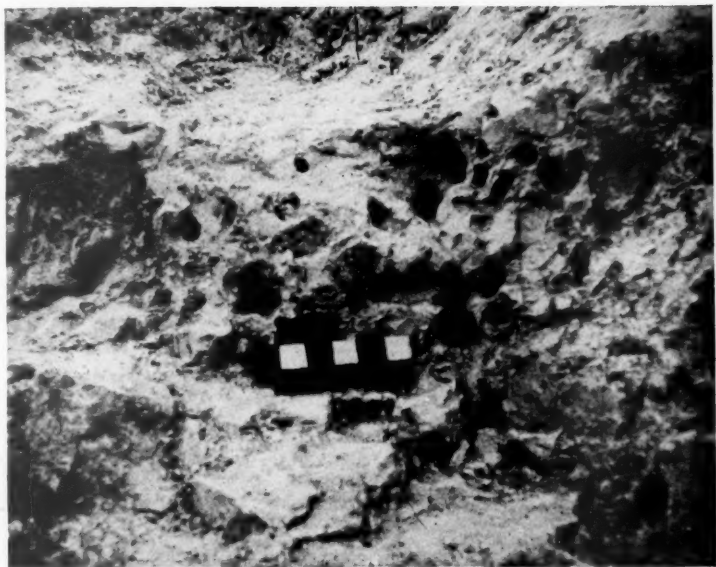
FIG. 3.

Hearth 4 filled a small undercut half-pit and pit 5. Buried in the underlying clay-and-chalk infill of this pit, and covered with chalk lumps, lay the complete skeleton of a small pig (see fig. 4, section JK).

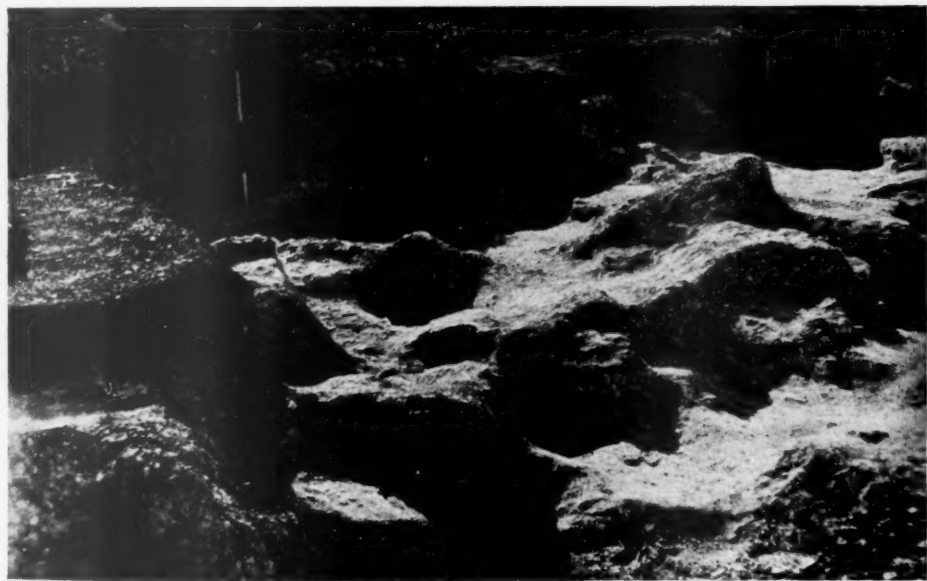
At the north-west end of the site many fragments of wattle-marked daub were

CHINNOR, OXON.





a. Horn tip holes in wall of Pit 2



b. View of area looking south. Ranging rods in Pit 3 (*right*) and Pit 4 (*left*)

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recovered from a greasy earth-with-flints accumulation, layer 7, suggesting a wattle structure destroyed by fire.

The bulk of the pottery, animal bones, and small finds came from the periphery of the hearths and from an overlying flinty level, layer 3. Immediately below the plough soil a dark, stoneless level layer 2, varied in depth from 12 to 3 in.

Only four definite post-holes were found, but the vertical scoops in the chalk walls may have accommodated the butts of saplings supporting the roof. Whatever may have been the reason for digging out these pits, the freshness of the chalk floors precludes any use as a working hollow, nor is there evidence of storage. A comparable arrangement is presented by the site of Meon Hill, Hampshire.¹ Here, too, a wide shallow hollow was uncovered, consisting of pits and depressions dug in the natural chalk. On the north side of the area exposed, Miss Liddell records that four cavities, pits 9, 9 A, 10, and 20 'which were open towards the central group, and whose sharp sides and clean rubble filling indicate that they had been refilled as soon as they were cut, might have supported the butt ends of rafter poles radiating from a central post or ring of posts'. One of these pits had a packing of consolidated clayey chalk, a description which might well apply to the filling of the Chinnor half-pits. She also mentions the presence of large, jagged flints projecting from the pit sides, a feature equally noted at Chinnor.

The inhabitants of the Chinnor site had a breed of small horse comparable to the New Forest pony; their cattle, compared to the Chillingham breed, were small. The sheep and pigs, as shown from their remains, were also small. Apart from a bird bone, a roe-deer horn, and a deer horn tool, there is no evidence of wild animals among the bones. As noted in other prehistoric contexts, immature animals were used for food.

Birch, willow, ash, sycamore, and hazel were used for firewood, hazel predominating. Iron slag presumably indicates metal-working; if so, the nearest ore came from the Lias Marlstone near Fawler, a distance of twenty-seven miles across two rivers.

From the report on a certain type of coarse ware there is clear evidence that those who made the pottery went some distance for their raw material. These sherds contained fossil-shell fragments, which may have been derived from the Kimmeridge or Oxfordian clays. An outcrop of the Kimmeridge clay occurs some six miles to the west of Chinnor, near Thame (see below, p. 148).

No evidence of grain was found, but smoothed and hollowed pieces of local sarsen, recovered from all levels, appear to be the remains of saddle-querns.

A piece of limy sandstone, rubbed smooth on one side, has been used as a whetstone, while, of the many pebbles found at all levels derived from glacial drift, some show smoothed planes and rubbed corners and suggest polishers, possibly for tooling pottery. Others show bruising at the ends and have been used as pounders or hammer-stones.

A report on the worked flints from the site will be found on p. 147, where the apparent presence of an earlier and later group is recorded. It is of interest to note

¹ *Proc. Hants. Field Club*, xii, pt. ii (1933), 127, and xiii, pt. i (1935), 7.

that the earlier artifacts, found in the filling of the Iron Age pits, are perhaps contemporary with the neighbouring barrow.

The implements recovered are such as might be found on any Iron Age A site: three iron knives, a roughly made bone knife, and awls fashioned from pony splint-bones or the metatarsals of sheep. Exceptional finds were eleven small awls or prickers made from pigs' incisors, which appear to be too delicate even to be used in working leather, but which may have served in pricking out the pointillé designs characteristic of the fine decorated wares. A bone comb, two bone needles, a fragmentary clay loomweight of Iron Age A triangular type, represent the weaving industry, together with eight so-called 'gouges' of Iron Age A type; such tools are usually found associated with weaving implements.

An amber bead with straight perforation, a sapphire-blue glass annular bead, part of a shale bangle, and three iron ring-headed pins are the only evidence of personal adornment. Two bone toggles, two bone pegs or wedges, roughly made pottery counters, an iron ring, and fragments of bronze and iron wire complete the list of small finds, with the exception of a bronze needle, which lay at a depth of 9 in. in the soil overlying the chalk between pit 1 and the main site.

Both pottery and associated finds are purely Iron Age A in character. Apart from the use of white inlay and impressed circlet decoration, the fine pottery shows no direct contact with Wessex and little affinity with Upper Thames Valley sites.

The fine pottery, which includes bowls in grey ware with a lustrous black slip, shows a marked degree of craftsmanship. The forms have a sharply carinated shoulder and shallow foot-ring or pedestal and suggest a metal prototype.¹ A stray find from the Thames at Wandsworth² offers the closest analogy to these bowls. Closer parallels in form, paste, and tooled surface are, however, to be found on the Continent in the carinated pottery of the undecorated grave goods from the Sablonnière cemetery, Fère-en-Tardenois, Aisne,³ situated twenty-five miles north-west of Les Jogasses. The cemetery appears to be La Tène I in date (see fig. 9).

The outstanding feature of the Chinnor group is the individual decoration of the finest ware, which has a brilliant lustre (see fig. 7). The decoration consists of double arcades incised on the rim before the application of the slip, and filled with lines of dots. This design appears to represent handles, and a dot-filled triangular extension on the shoulder suggests the attachment plates. Zigzag motifs are incised on the rim on each side of the arcaded pattern. The incised ornament, which shows traces of white inlay, is carried out in various combinations of the same patterns. The bowl-forms vary from a sharp carination to a rounded shoulder and may have a straight or flaring rim. No parallel has been found for this arcaded decoration, but comparable material has been recovered from Ellesborough and Lodge Hill, sites both within a five-mile radius of Chinnor.

It may be concluded that the arcaded pattern represents the localized development of a Chiltern group, and it is perhaps significant that the three sites quoted

¹ See fig. 6, 31, fig. 8, 52.

² Vulliamy, *Archaeology of Middlesex* (1930), (1906), 337, fig. 44, 3 and 4, fig. 60, 3.

137, fig. 22 A.

³ *Revue archéologique*, 4^{ème} série, tome viii

are found at a strategic point, where the Risborough Gap and the Ellesborough pass join the Upper Icknield Way.

The absence of defences would point to the arrival of these settlers in the early phase of Iron Age A, and this is borne out by the iron ring-headed pins, all typologically early in Mr. G. C. Dunning's series. In particular fig. 10. 3 is still close to the spiral-headed continental type from which its derivation is inferred.¹

The lower bracket of the occupation is not easy to determine. The filling of the pits up to layer 3 shows no change in pottery types. It is only in and above this level that new features appear, e.g. stamped rosettes on dark brown pottery with a high percentage of white grit backing, curvilinear and other motifs in shallow pin-prick technique, incised swags, and impressed circlets. This rather degenerate group may be compared to the pottery from Blewburton hill-fort, where there appear to be no true analogies for the Chinnor carinated bowl forms, and where the main Iron Age A culture is described as a somewhat late and simplified form of Wessex Iron Age A type.² The similarity between the Chinnor and Lodge Hill pottery has been noted. Its excavators have suggested a late-fourth to mid-third-century B.C. date for the period of occupation.

A mid-fourth-century B.C. date is suggested for the foundation of the settlement on Chinnor Common. The inhabitants, deriving ultimately from northern France, came in all probability by the Lower Thames Valley, and, leaving the river, penetrated the Chiltern foot-hills by the Icknield route.

THE POTTERY

Fig. 5: Coarse wares

The majority of the coarse pots are in medium hard rough ware with flint grits, many with the surface brushed as with a bunch of twigs, the colour varies from dark brown, through orange to pale buff. Finger-print decoration on rim and/or shoulder is common.

- 1-5, 7, 8, 17, 19. *Shouldered jars*: cf. Mount Farm, Dorchester (*Oxoniensia*, ii (1937), 26, fig. 6), where, however, finger-printing is used sparingly and hardly at all on the rim. 1 with deep finger-printing is in very coarse ware. 2 has finger-printing on rim, neck, and shoulder. 8, with flat-topped rim, is in laminated ware containing fossil shells (see below, p. 148). For form and ware cf. Mount Farm (*ibid.*, fig. 6, LCD, BVI, 1 and μ 7).
- 6, 14, 15, 18. *Bowls*: 6 in hard, well-made ware, with rough, brushed surface, has an exceptionally thick section; 14, in laminated ware with large flint grits and surface brushed horizontally, has been built up in coils.
- 11, 12. *Cauldrons*: both in coarse, laminated ware, 11 with large flint grits, 12 with flint grits and fossil-shell fragments (see p. 148 and cf. above, 8). Note finger-tip impressions on rims and cf. Mount Farm (*ibid.*, fig. 7) for type and ware.
20. In hard gritless grey ware, with pinched-up knob. Fragments of six other pots with knob decoration were recovered.
21. Pinched in base in very coarse ware, cf. Mount Farm (*ibid.*, fig. 8, α 16).
22. Jar in hard ware with grey-buff surface, diagonally brushed on body and with diagonal finger smoothing on constricted neck. Found crushed but almost complete in hearth 4.

¹ *Arch. Journ.* xci (1934), 272-3, fig. 2, 6 and fig. 3, 1 and 3.

² *Berks. Arch. J.* 1 (1947), 28.



FIG. 5. Rough pottery. (4)

Fig. 6.
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Fig. 6: *Medium fine wares*

Bowls and large vessels all with relatively thick sections; the ware is hard, grey, and usually gritless; the surface, though slipped, is uneven, sliced and tooled; the colour is black, buff, or reddish-brown.

23-26. *Handled vessels*: 24 has two deep incisions on the body and the handle is grooved. Cf. Mount Farm (*ibid.*, fig. 7, D 8, BII 7). 25 illustrates the tang method of attaching the handle to the pot; 26 has a chevron pattern in three tooled parallel lines, for which cf. *All Cannings Cross*, pl. 38, 5.

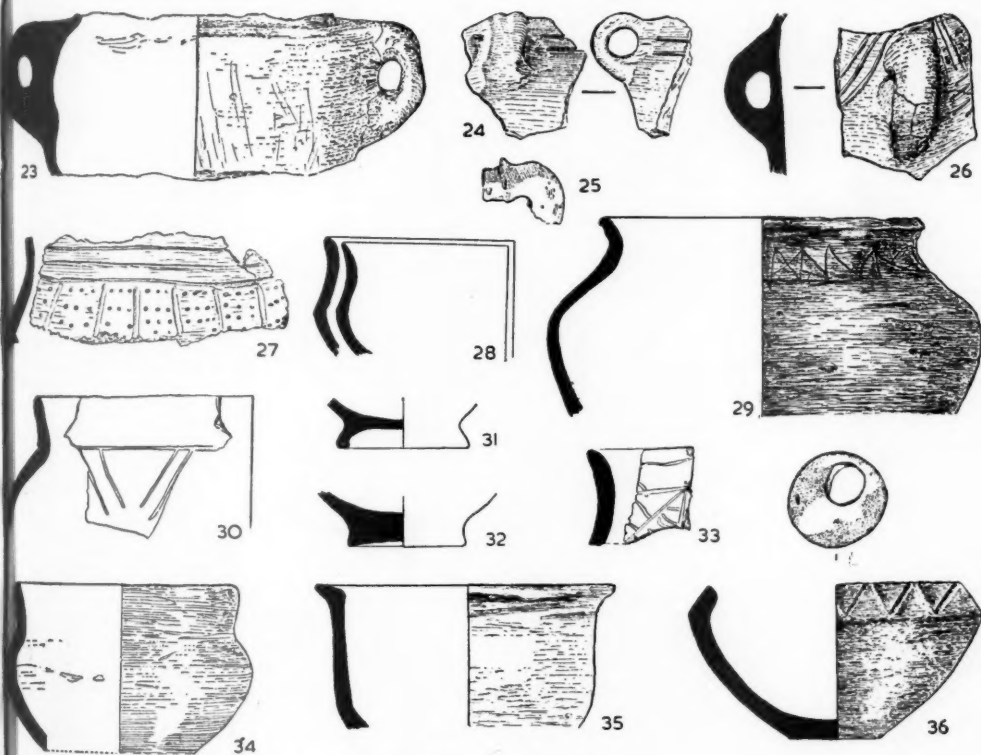


FIG. 6. Medium fine pottery. (4)

27. Fragment with decoration of deeply furrowed lines and deep punctures reminiscent of *All Cannings Cross*, pl. 33, 7.

29. Large jar with abraded surface and ill-executed scratched pattern (cf. below, fig. 8, 67).

30. Large jar with deeply scored double chevron pattern.

33. Fragment of rim with deeply grooved pattern.

36. Part of a bowl broken at the carination with deeply incised chevron pattern (cf. fig. 8, 51).

The base is pierced by an eccentric hole 2 cm. in diameter and has traces of a white substance adhering both within and without (see note on *colanders*, p. 145).

Figs. 7 and 8: Fine wares, plain or decorated

Bowls in fine hard grey ware, well fired and containing few or no grits. The surface is slipped and polished, and black or buff to black in colour. The majority of these bowls have an angle at neck and shoulder, and an upright or flaring rim; the type has been discussed on p. 138. A few

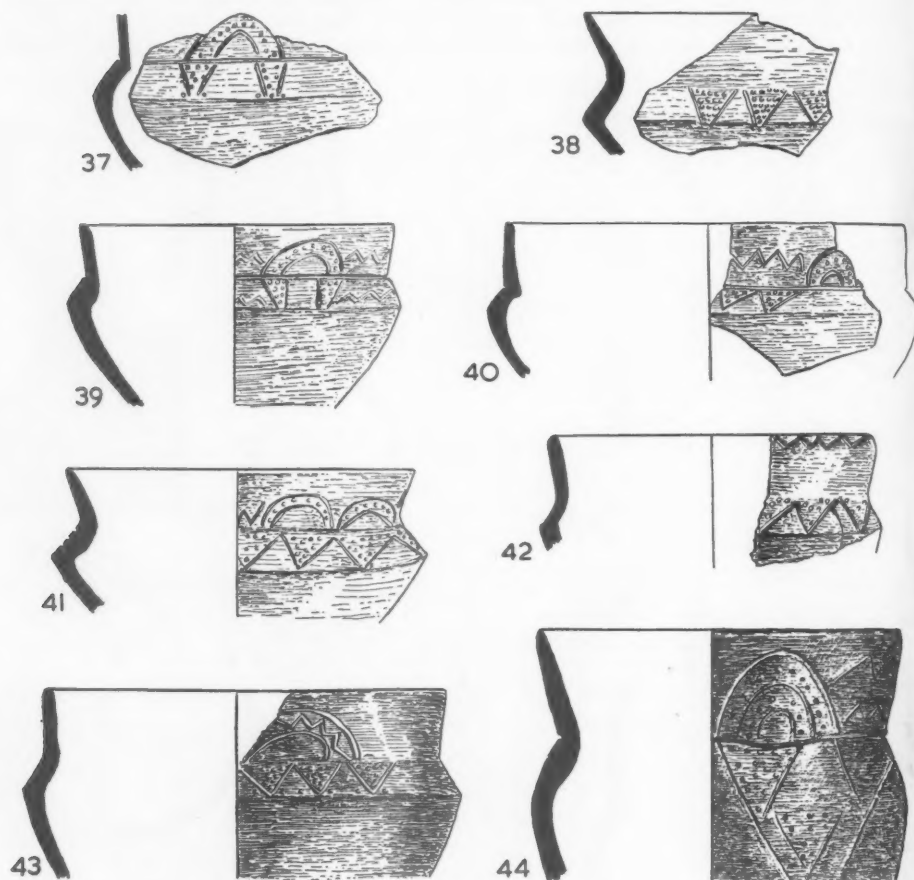


FIG. 7. Fine pottery with arcaded decoration. ($\frac{1}{2}$)

vessels have an angle at the shoulder only (see 49, 50), while some have a more or less rounded shoulder (see 44, 56–58, 69). The decoration is always incised before the application of the slip and final firing. (See p. 147 for a note on the slipped wares.)

37–44. This group with *arcaded decoration* is described and discussed on p. 138. With the exception of 37, 38 all are from the ashy levels of hearths. Sherds of 39 were found in hearths 3 and 4, while sherds of 44 were scattered in layers 3, 5, hearth 3, and sub-hearth 3.

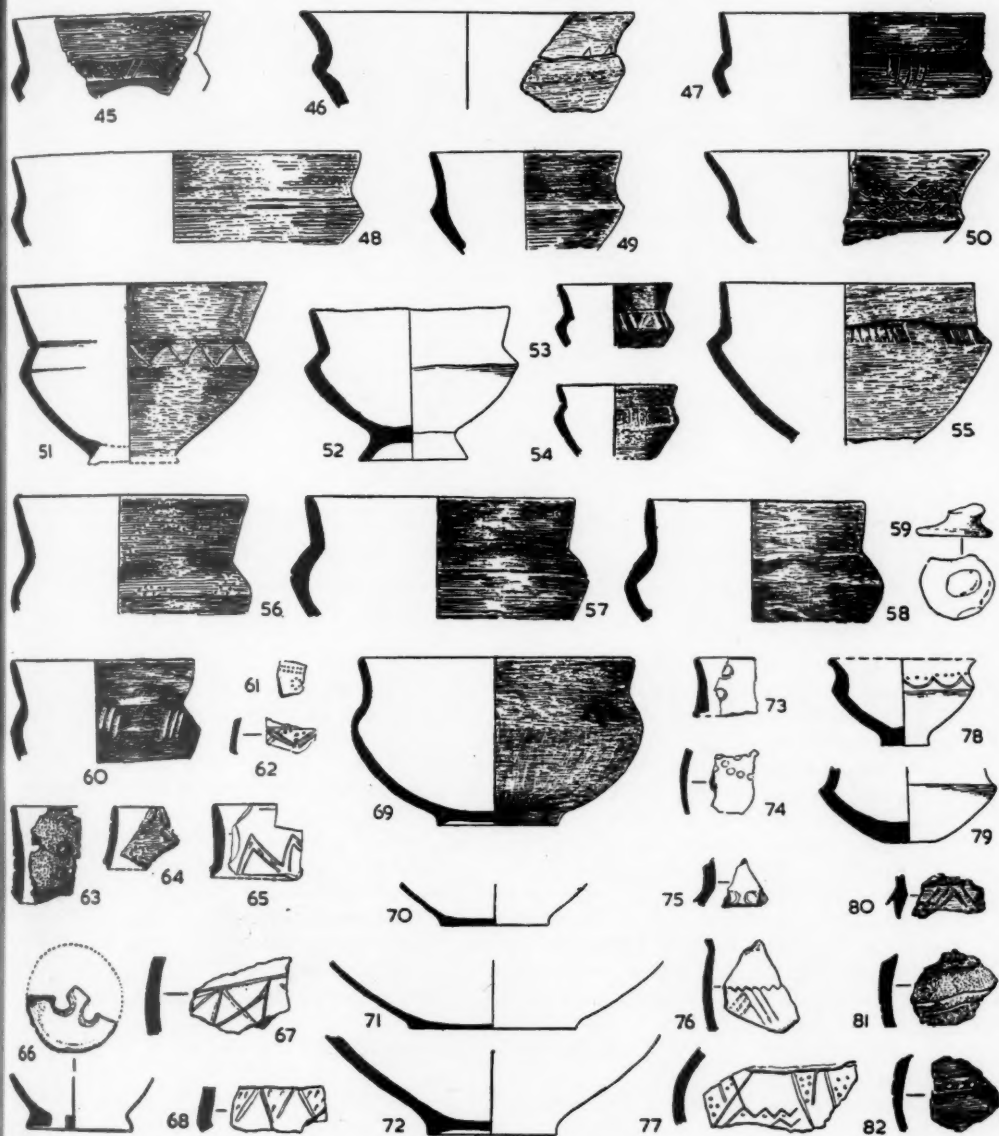


FIG. 8. Fine pottery. (4)

50, 51, 72, 73. *Continuous single chevrons*. Cf. Lodge Hill, Bledlow (*Records of Bucks.* xiv (1944), 189, fig. III, 42); Ellesborough (*ibid.* ix (1909), 349, 1 and 2); Blewburton Hill (*Berks. Arch. J.* l (1947), 4, fig. 8, 8), but there recorded as incised *after firing*; and Jack's Hill, Great Wymondley (*P.P.S.E.A.* vi (1928), 371, pl. xxvii, h).

43, 53, 76, 80. *Double or triple chevrons on shoulder*.

47, 54, 55, 60. *Parallel vertical strokes*. Cf. Lodge Hill, Bledlow (*ibid.*, fig. III, 37). On 60 the decoration is tooled.

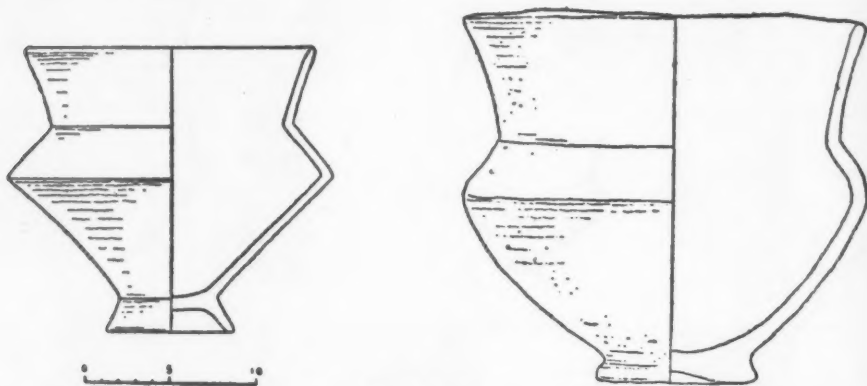


FIG. 9. Pottery from La Sablonnière, Aisne Dept., France
(after the *Revue archéologique*).

46, 56, 61. *Shallow pricked patterns of circlets and wavy lines*. Cf. Ellesborough (*Records of Bucks.* xiv (1944), 208, fig. v), and Blewburton Hill (*Berks. Arch. J.* xlv (1942), 97, fig. 1, 24, and fig. 2, 38), but these are stamped, whereas the Chinnor examples are free-hand pricked ornament.

78. *Incised swags* carried out below a line of pricked pattern.

63, 64. *Stamped rosettes*. 63 is in sandy ware with grits showing through the dark brown unslipped surface; 64 in gritless ware with slipped brown surface. Sixteen fragments showing similar rosettes were recovered from levels 1 to 3 but never lower. Cf. for an exact parallel Blewburton Hill (*ibid.* xlv (1942), 97, fig. 2, 41, and l (1947), 4, fig. 8, 1 and 4).

73-75. *Stamped circlets* on gritless ware with brown abraded surface. Cf. Blewburton Hill (*ibid.*, l, fig. 8, 10) and Mount Farm, Dorchester (*Oxoniensia*, ii (1937), 26, fig. 7, λ 7).

70-72. *Bases* include small footstands, e.g. 71, 78; shallow foot-rings, e.g. 72, 66; slightly dished bases, e.g. 32, 70; and low pedestals, e.g. on the bowl 52 and 31.

59. Small pedestal or lid handle, with polished red-brown surface.

Analysis of the pottery illustrated

Layer 1. 63, 76.

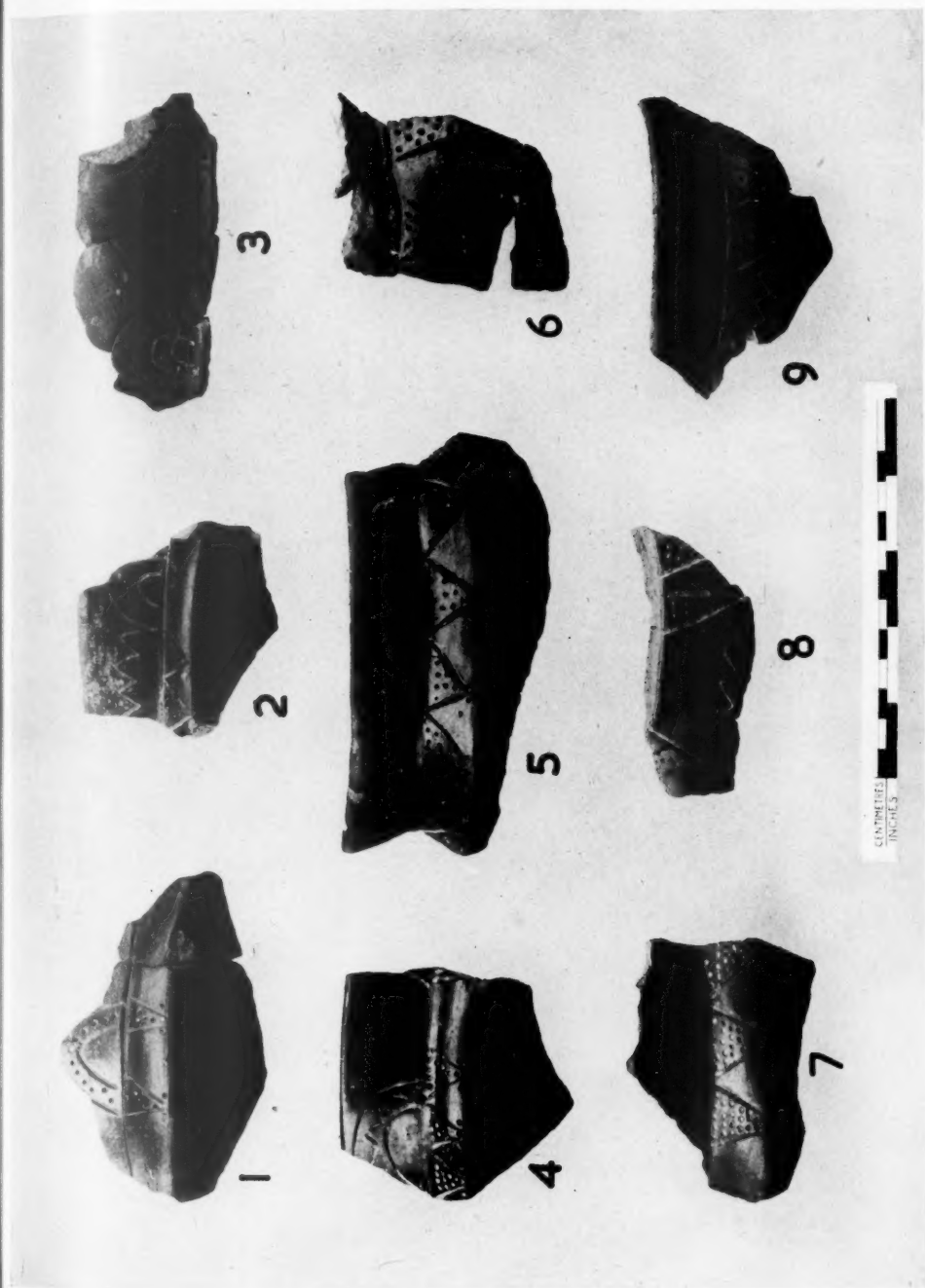
Layer 2. 5, 15, 61, 70, 75, 78, 81, 82.

Layer 3. 2, 3, 7, 11, 12, 16, 20, 25, 26, 27, 29, 30, 33, 34, 37, 44, 45, 52, 55, 56, 60, 65, 66, 68, 73, 74.

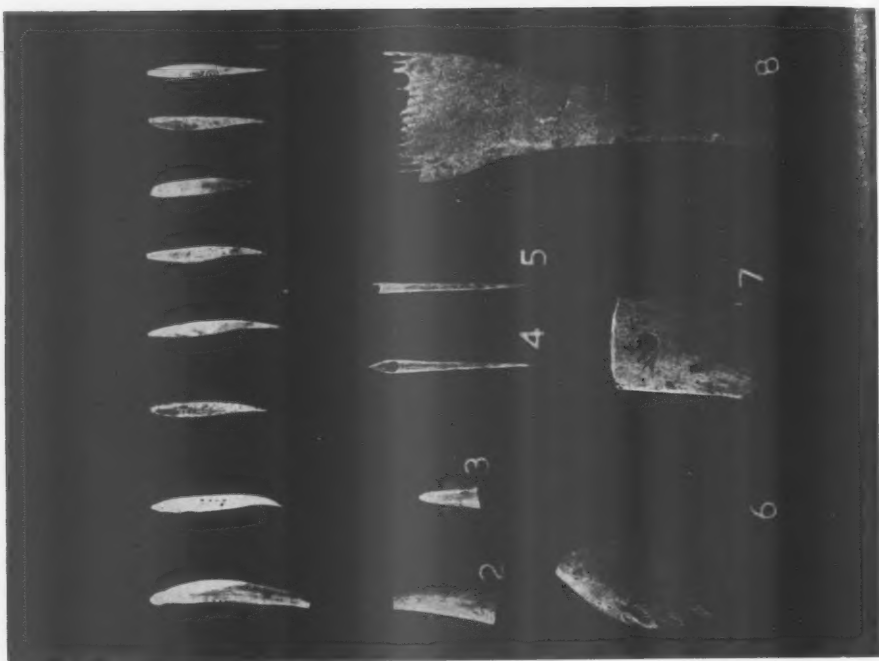
Layer 4. 1, 21, 58, 67, 71.

Layer 5. 10, 18, 44.

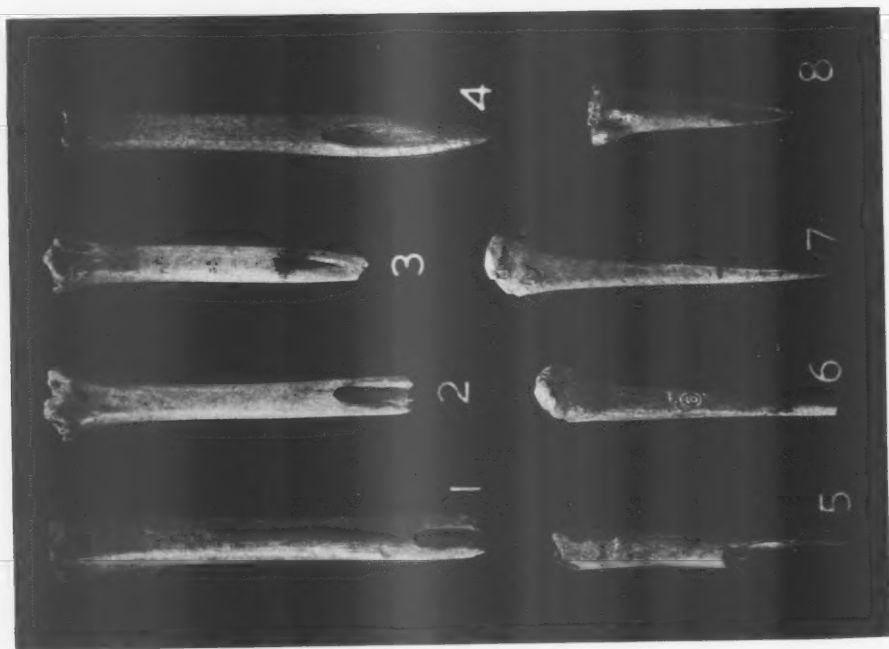
Layer 7. 80.



Pottery with arcaded decoration (see fig. 7 and p. 142)



2. Bone objects (1/2)



4. Bone 'gouges' and awls (1/2)

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Pit 2.
Pit 2.
Pit 5.
Pit 7.
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Fig.

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Pit 2.	14.
Pit 2 A.	47.
Pit 2 B.	38, 48.
Pit 5.	57.
Pit 7.	35.
Hearth 1.	6, 31, 40, 41, 43, 46, 49, 72, 77.
Hearth 2.	9, 50, 51, 62.
Hearth 3.	4, 8, 17, 28, 39, 42, 44, 51, 53.
Hearth 4.	13, 19, 22, 32, 36, 53, 69.

Plate XVIII

- | | |
|---------------------|---------------------|
| 1. fig. 7, 37, q.v. | 6. fig. 7, 44, q.v. |
| 2. fig. 7, 40, q.v. | 7. fig. 7, 38, q.v. |
| 3. fig. 7, 44, q.v. | 8. fig. 8, 77, q.v. |
| 4. fig. 7, 43, q.v. | 9. fig. 7, 39, q.v. |
| 5. fig. 7, 41, q.v. | |

COLANDERS

Fragments of the bases of 11 pots showing traces of some white material adhering were recovered. Seven of these were pierced like colanders, one having a single eccentric hole, 2 cm. in diameter (see fig. 6, 36). In some cases the white deposit appears on the inside and outside of the vessel. The pots were of fine and medium fine ware, and, apart from two footstands, the bases were flat. Spectrographic analysis of the white material gives as its main elements calcium, magnesium, silicon, manganese, nickel, aluminium, iron, and sodium with traces of potassium, boron, lead, and copper.¹ This may be compared to the analysis of the white substance found on similar perforated pots at All Cannings Cross, which equated more or less with that of the white inlay used in decorating the pottery, i.e. calcium carbonate, iron oxide, alumina, finely divided silica, and a varying amount of calcium phosphate (see Cunningham, *All Cannings Cross* (1923), 197).

THE SMALL FINDS

Fig. 10

- 1-3. Iron ring-headed pins. These have a rounded section to the stem and a square section to the head, an idiosyncrasy not recorded elsewhere, and from which it may be hazarded that all three are from the same workshop and perhaps of local manufacture. Nos. 2 and 3, which are from layer 7 and hearth 1 respectively, appear to be early (see *Arch. Journ.* xci (1934), 272, figs. 2 and 3). The three pins are a notable addition to the Chiltern complex, which hitherto could only offer the bronze pin from Lodge Hill, Bledlow (*Records of Bucks.* xiv (1944), 189, fig. 1, 1), and an iron pin from Wilbury Hill camp, near Hitchin (*Journ. Brit. Arch. Assoc.* xxxix (1934), 356, unillustrated). It is of interest to note the presence of these pins on a site which appears to be outside the sphere of Wessex influence, with which culture the iron pin has hitherto been mainly associated. No. 1 is from layer 3.
4. Bronze needle, an apparent copy of the normal bone needle with pointed head found both on Iron Age A and B sites. From a depth of 9 in. in layer 1.
5. Annular bead of sapphire blue glass. Such beads are common on both Iron Age A and B sites. From layer 2.

¹ We are indebted to Mr. R. C. Sansome, through whose good offices the above analysis was obtained.

Plate XIX a

- 1-4. 'Gouges' or weaving tools of Iron Age A type made from sheep or goat bones. For classification see *All Cannings Cross*, p. 82. No. 1, type B, tibia; from hearth 3. No. 2, type A, tibia; from hearth 4. No. 3, type E, metatarsal; from layer 3. No. 4, not classifiable, tibia; from hearth 3.
- 5 and 8. Awls from the metatarsals of sheep. From layer 3 and hearth 3.
- 6, 7. Awls from pony splint bones. 7 is finely pointed and polished. Found elsewhere in both Iron Age A and B contexts.

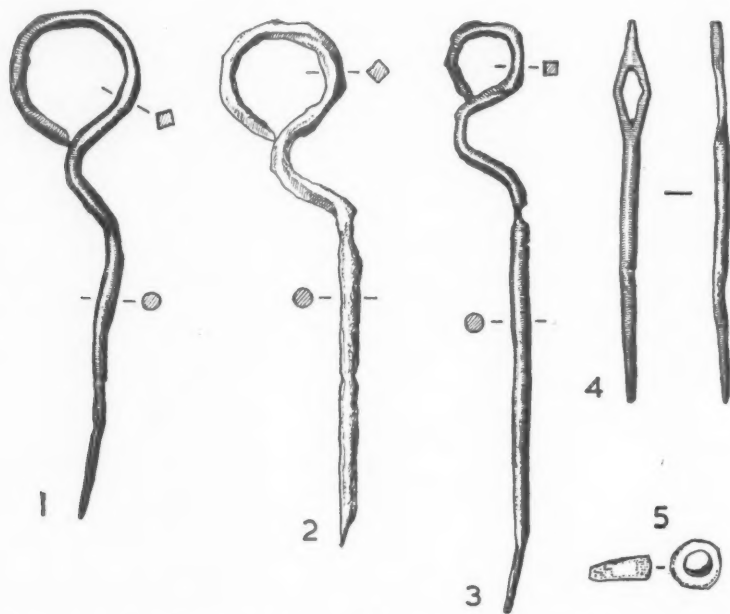


FIG. 10. 1-3. Iron ring-headed pins. 4. Bronze needle. 5. Blue glass bead. (All $\frac{1}{2}$)

Plate XIX b

1. Awls made by splitting pigs' incisors and sharpening the root end. A complete incisor is shown on the left of the plate. Eleven of these were recovered from various levels. Unpublished examples have been found in an Iron Age context at Boscombe Down West, and with Anglo-Saxon material from Sutton Courtenay, house XXI (Ashmolean Museum).
- 2, 3. Worked bone objects, possibly pegs or wedges, found together, and both highly polished. From layer 3. Cf. tine-tips found at Glastonbury Lake Village (vol. ii, 470, pl. LXII, H 35, H 42).
- 4, 5. Bone needles; 4 is of Glastonbury type B (see *ibid.*, vol. ii, 410). From layers 7 and 4.
- 6, 7. Bone toggles; 6 is from the angle of an animal's jaw-bone; 7 is from a large rib-bone. From layer 3 and hearth 3.
8. Bone comb. The butt is worn and the section is very thin. This example does not fit into any particular category. From hearth 2.

THE FLINT INDUSTRY

Report by A. D. LACAILLE, F.S.A.

The stone relics from Chinnor fall into two categories: (a) flint artifacts; (b) improvised tools.

(a) These can be divided into two groups: (i) artifacts of Neolithic or Bronze Age manufacture, diversely patinated, of the usual kinds from the surface, and evidently incorporated by the Iron Age people with the flint-containing topsoil used as infilling; these include a finely made scraper; (ii) fresh-looking flakes contemporary with the site. All are struck in good quality dark grey flint from the Chalk. They include a sharpening flake, a few parallel-sided blades, sundry chips from the working down of lumps, and flints crudely retouched in one or two places on a long edge, exhibiting signs of considerable wear from use as scrapers. In several a narrow bulb of percussion, often accompanied by shattering and lustrous streaks on the surface near the point of impact, suggests that a metal hammer was used to detach the piece from the parent. Most, however, appear to have been struck from the nodule by means of a very hard stone.

(b) These, consisting of utilized but untreated stones, include hammers and pounders. The specimens bear the characteristic marks which proclaim the uses to which they were put. A Bunter cobble, for example, is much abraded and battered on one side at both ends. This object, and another of sarsen, have assuredly served to flake flint. Flat, almost polished areas show that the first improvised tool was also used for smoothing. These two hammer-stones are distinguishable from some orange-sized lumps of flint, the pittings and bruises all over the surfaces of which testify to long employment in pounding hard substances on an anvil, probably grits to back potter's clay.

ANIMAL BONES

Report by DR. F. C. FRASER

The following animal bones are represented in the collection: sheep, ox, pig, dog, bird, roedeer. Sheep, ox, and pig are represented by numerous bones, the remaining by single or few specimens.

The measurable bones were compared with those from skeletons in the British Museum collection. A Chillingham ox 4 ft. 5½ in. high at the withers, a Scottish ram 2 ft. 6 in. high, an immature wild boar, and a New Forest pony were used for this purpose. The oxen, sheep, and pigs were all small animals. It is not considered that other than domestic breeds were involved. The horse astragalus and fragmentary metapodial are from an animal larger than the New Forest pony, but still not a very heavy breed. The specimens of dog are too fragmentary to allow of further comment.

Most of the bones had been split and certain of the pigs' incisors had been worked by human agency, the root end being shaped into acute points.

SLIPPED WARES

Report by DR. A. B. SEARLE

Four sherds were submitted for examination, two with black slip, one with reddish buff to black, and one with pale buff slip. A microscopic examination of the four sherds shows that all four have been covered with a slip made of a material which is different from the body of the pot, though some portions of the slip are extremely thin. The slip is, in each case, a ferruginous clay, but the coating is too thin to make an accurate chemical analysis. No appreciable proportion of manganese was found in the black coatings, and their general appearance suggests that they are made of a clay containing 4 to 6 per cent. of iron (expressed as ferric oxide), such clay

consisting of very fine particles which readily take a good polish. When such clays are burned under oxidizing conditions, a red surface is produced. If the fire is 'smothered', so as to produce reducing conditions, the surface is black. One of the sherds shows that a red-burning slip has been used, but, owing to insufficient air, part of it has been reduced and it is therefore black.

The grey tone of the body of the pieces—as distinct from the surface—shows in general lack of air during the heating. The two red-buff sherds appear to have been coated with slip after having been previously heated. It is difficult to say whether the two black sherds were heated once or twice.

The fine polish on the surface is characteristic of fine particles in a plastic state. The intensity of the polish appears to have been increased by rubbing. The body of the ware consists of much coarser particles than those providing the polished surface.

POTTERY CONTAINING FOSSIL SHELLS

Report by A. D. DAVIS

A piece of sherd $1\frac{1}{2}$ in. by $1\frac{1}{2}$ in. was broken and the shell fragments isolated. The following identifications were made:

Mollusca: Ostrea (Lopha) gregaria. J. Sowerby. Fragments.

Exogyra nana. J. Sowerby. Three upper and lower valves and fragments, abundant.

Pinna. Sp. indet. prisms only, rare.

Echinoderma: Cidaris. Ssp. indet. Two fragments of spines belonging to different species.

Annelida: Serpula. Sp. indet. encrusting a shell fragment.

Polyzoa: Stomatopora. Sp. encrusting a shell fragment.

Foraminifera: Nubeculinella. Sp. encrusting a shell fragment.

The forms, which have been specifically determined, suggest that the age of the shells is Jurassic and may have been derived from clays of Kimmeridgian or Oxfordian.

The present conditions of the shell fragments suggests that they are from a very dark clay and such an outcrop would be available in many parts of the Oxford area. The Kimmeridge outcrop is about six miles west of Chinnor. The shells, with their encrusting minute objects, are unaltered after their service as an aggregate in potter's clay. Probably the pots were only partly fired, for there are no signs of calcination or decay in the fossil-shell fragments.

THE VOLUTE IN LATE-ARRETINE WARE, AND ITS ADOPTION IN EARLY SOUTH GAULISH TERRA SIGILLATA IN THE TIBERIUS-CLAUDIUS PERIOD

By FELIX OSWALD, D.Sc., F.S.A.

THE adoption of the volute in later Arretine ware has been ably demonstrated by Oxé¹ as the result of the unrolling and disarticulation of the drooping palmette—a transformation which Drexel² had previously advocated and described.

The tendency of the drooping palmette to uncurl the tips of its leaflets (either upwards or downwards) was already visible in the Anta-capital, in a capital of a temple of Apollo at Didyma, and at Priene. No. 5 with an upward curl of the leaflets occurs on the Cyma of the tholos at Epidauros;³ a downward curl is visible in a terra-cotta metope, no. 4, at Pallazalle, Sicily,⁴ and on Arretine ware stamped PANTAGATVS C ANNI at Tübingen;⁵ also on an Arretine ATEIVS crater at Haltern.⁶

But a mould for a lid, no. 3, attributed to RASINIVS, at Tübingen,⁷ shows how the tips of the leaflets of the palmette are curling upwards like young circinate fronds of a fern. When they become dissociated from the central axis they closely approach the volutes in series on the lower frieze of ATEIVS craters, and also on a mould (no. 2) stamped BARGATĒ at Tübingen,⁸ where the detached volutes appear in two sizes (nos. 203, 334, 335). They are also associated with small palmettes, as on no. 208 (*op. cit.*, Taf. 20).

Meanwhile the dissociated volutes closely resemble the groups of volutes, repeated in series, that are carved on the gable-cornice (Cyma) of the tombstone (an Aedicula) of the standard-bearer CN. MVSIVS (Aquilifer of the IV Legion at Mainz).⁹

On the mould of a BARGATES crater at Tübingen the large plain volutes occurring in series stand singly on small rosettes of seven beads, no. 8, and they are separated from each other by striated rods.

The volutes on the ATEIVS craters show a further development, e.g. the outer of the two envelopes of the volute becomes separated from the inner envelope at the junction of the bulbous head with its broad stem, and then it doubles on itself to form a small spiral or ringlet hanging down in front of the volute. At the same time a slender shoot proceeds from the base of the stem, and also ends in a small coil, thus filling up the blank space between the volutes, which rest on a zone of

¹ 'Barocke Reliefkeramik aus Tiberius-Zeit', *Schumacher Festschrift*, 1930, p. 306.

² *Germania*, ix, 1925, p. 35.

³ A. Speltz, *L'Ornement grec*, 1915, pl. 19, 9.

⁴ A. Speltz, *op. cit.*, pl. 21, 4 from Hittorf and Zanth, *Architecture antique de la Sicile*.

⁵ H. Dragendorff and C. Watzinger, *Arretinische Reliefkeramik*, 1948, p. 155, Abb. 24, 4 and

Beilage 6, no. 51.

⁶ Oxé, *Die Halterne Sigillatafunde seit 1925*, Taf. 10, R 12.

⁷ Dragendorff and Watzinger, *op. cit.*, Taf. 29, no. 411.

⁸ *Ibid.*, Taf. 29, nos. 203, 212, and 334.

⁹ Oxé, *op. cit.*, *Schumacher Festschrift*, Abb. 1.

beads forming rosettes of varying size, e.g. no. 9 on an ATEIVS crater at Haltern.¹ In the ATEIVS crater from Foxton, stamped CN ATEI XANTHI,² the volutes are similarly constituted.

In most cases the volutes are facing left but they also face right, no. 10, at Tübingen, stamped BARGATE,³ and again, no. 11,⁴ on a mould stamped SATVRN, alternating with striated rods, at Tübingen, and with small palmettes on each side of the stamp SATVRN.

The influence of the volutes on late Arretine ware was very marked on the South Gaulish potters in the Tiberius–Claudius period, and therefore their presence in the lower frieze of Form 29 is of great chronological significance even when no stamp of the potter is present, and they can all be dated to the years A.D. 25–40.

The chief modification in design is the almost invariable presence of a pair of pinnate (often stalked) leaves, from which the volute rises like a flower from its calyx of sepals. A marked exception is furnished by the potters DARRA (no. 38) and MELVS (no. 39), in which the volute proceeds from an astragalus without the usual pinnate leaves.

The most favoured plant-form issuing from the base of the volute is an acorn on a long curved stalk; it is used by the early Tiberian potters SCOTNVS (no. 21), ALBINVS (no. 22), STABILIO (no. 23), URVOEDVS (no. 24), LIBNVS (no. 25), SENICIO (no. 26), CANTVS (no. 27), and probably NAMVS (no. 20).

The pomegranate on a stalk is favoured by AQVITANVS (nos. 33 and 34). No. 35 is probably also by AQVITANVS; but nos. 36 and 37 are more probably by LICINVS.

A simple striated rod, doubtless derived from the Arretine example by BARGATES (no. 8). The earliest example is probably by ACVTVS (no. 12) with the stamp ACVTI in a wreath. The next in age are probably the two examples stamped VOLVS (nos. 13 and 14), both equally early, with beaded rods, and pinnate leaves, resting on beaded rings in no. 13.

All these examples of volutes occur in the lower frieze; but a small variety is exceptionally present in the upper frieze, no. 43, each volute resting on a ring of overlapping leaflets at Cologne. Perhaps Montans ware.

Nos. I–II. Arretine Plant-forms

1. Palmette on bowl stamped PANTAGATVS C ANNI, Palmette unrolling in lower frieze. H. Dragendorff and C. Watzinger, *Arretinische Reliefkeramik*, 1948, p. 155, Abb. 24, 4 and Beilage 6, no. 51.
2. Mould for crater, stamped BARGATE, with volute, Tübingen. *Ibid.*, Taf. 20, no. 212.
3. Mould for lid; style of RASINVS; Tübingen. Palmette unrolling upwards. *Ibid.*, Taf. 29, no. 411.
4. Metope in terra-cotta at Pallazalle, Sicily. Palmette unrolling downwards. A. Speltz,

¹ Oxé, *Die Funde von Haltern seit 1925*, R. 5, pl. II, 2.
Taf. VI and XIII.

² Oxé, *Arretinische Reliefgefäße vom Rhein*, 1937, Taf. X. 34, and Oswald and Pryce, *Introduction to the Study of Terra Sigillata*, 1920,

³ Dragendorff and Watzinger, *op. cit.*, Taf. 20, no. 332.

⁴ *Ibid.*, Taf. 26, no. 375.

L'Ornement grec, 1915, pl. 21, 4 from Hittorf and Zanth, *Architecture antique de la Sicile*.

5. Palmette unrolling upwards on Cyma (Cimaise) of Tholos of Epidauros. A. Speltz, *op. cit.*, pl. 19, 9.
6. Unrolled palmette on Cyma (gable-cornice) of tombstone of CN. MVSIVS, Mainz. Oxé, 'Barocke Reliefkeramik aus Tiberius'-Zeit', in *Schumacher Festschrift*, 1930, p. 302.
7. Palmette unrolling downwards from an ATEIVS crater at Haltern. Oxé, *Die Halterne Sigillatafunde seit 1925*, Taf. 10, R 12.
8. Volute in series on mould of a BARGATES crater, Tübingen. Dragendorff and Watzinger, *op. cit.*, Taf. 20, no. 330.
9. Volute in series on an ATEIVS crater, Haltern. Oxé, *Die Halterne Sigillatafunde seit 1925*, p. 40, R 5.
10. Volute in series on crater stamped B]ARGATĒ, Tübingen. Dragendorff and Watzinger, *op. cit.*, Taf. 20, no. 332.
11. Volute in series on mould stamped SATVRN, Tübingen. *Ibid.*, Taf. 26, no. 375.

Nos. 12-48. Volute on Lower Frieze of Form 29 on South Gaulish Ware

12. ACVTI O, Basel. Oxé, *Frühgallische Reliefgefäße vom Rhein*, 1934, Taf. 12, 54.
13. VOLVS, Paris. *Grivaux de la Vincelle*, Paris, 1807, xvii, 7.
14. VOLVS, Vindonissa. Knorr, *Schumacher Festschrift*, 1930, p. 310, fig. 1.
15. Style of SENICIO, Strasbourg. Knorr, *Aislingen*, vii, 1.
16. Style of NAMVS? La Graufesenque. Hermet, *La Graufesenque*, pl. 60, 38.
17. Style of BILICATVS, Aislingen. Knorr, *Aislingen*, i, 3.
18. Style of BILICATVS, Sels. Oxé, *Frühgallische Reliefgefäße vom Rhein*, 1934, Taf. VII, 22.
19. Style of AQVITANVS, La Graufesenque. Hermet, *La Graufesenque*, pl. 60, 36.
20. Style of NAMVS, Leicester Museum.
21. SCOTNVS, Bonn.
22. ALBINI, Bregenz. Knorr, *Terra Sigillata*, 1919, 1A.
23. STABILIO, Neuss. Knorr, *ibid.*, 79A.
24. VRVOEDI, Mainz. *Schumacher Festschrift*, 1930, Taf. 32, 9.
25. LIBNVS, Eppelsheim, London, B.M. (Walters, CRP, M 5).
26. SENICIO, London (L.M.).
27. OFIC·CANTĪ. Knorr, *Terra Sigillata*, 1919, 18.
28. Style of AQVITANVS, La Graufesenque. Hermet, *La Graufesenque*, pl. 125, 21.
29. Style of STABILIO, Bregenz. Knorr, *Germania*, 1937, p. 242.
30. Style of SENICIO, London (L.M.).
31. Style of ALBINVS, Knorr, *Aislingen*, i, 1.
32. Style of STABILIO, Mainz. *Schumacher Festschrift*, 1930, Taf. 36, 8.
33. OF AQVITANI, Vechten. Knorr, *Terra Sigillata*, 1919, 9F.
34. OF AQVITANI, London (G.H.).
35. Style of AQVITANVS, London (G.H.) and Ritterling, *Hofheim*, xxix, 2.
36. Style of LICINVS, Mainz. *Schumacher Festschrift*, 1930, Taf. 26.
37. Style of LICINVS, Mainz. *Schumacher Festschrift*, 1930, Taf. 36.
38. DARRA FE, Mainz. Knorr, *Terra Sigillata*, 1919, text-fig. 18.
39. MELVS FECI, Koblenz.
40. LIC·I[NVS, Mainz. *Schumacher Festschrift*, 1930, Taf. 36, 10.
41. OF AQVITANI, St. Germain Museum.
42. ALBINVS·F, Orléans. Folliot, *Ancien Cimetière d'Orléans*, viii, 3.

43. Style of BILICATVS? Volutes in upper frieze, Cologne. Oxé, *Frühgallische Reliefgefäße vom Rhein*, 1934, Taf. VIII, 38.
44. OF MVR RAN, retro. Boulogne.
45. Style of MVRRANVS, London (L.M.).
46. Style of LICINVS? Aislingen.
47. Style of MVRRANVS, London (G.H.).
48. Style of LICINVS? La Graufesenque. Hermet, *La Graufesenque*, Taf. 60, 35.

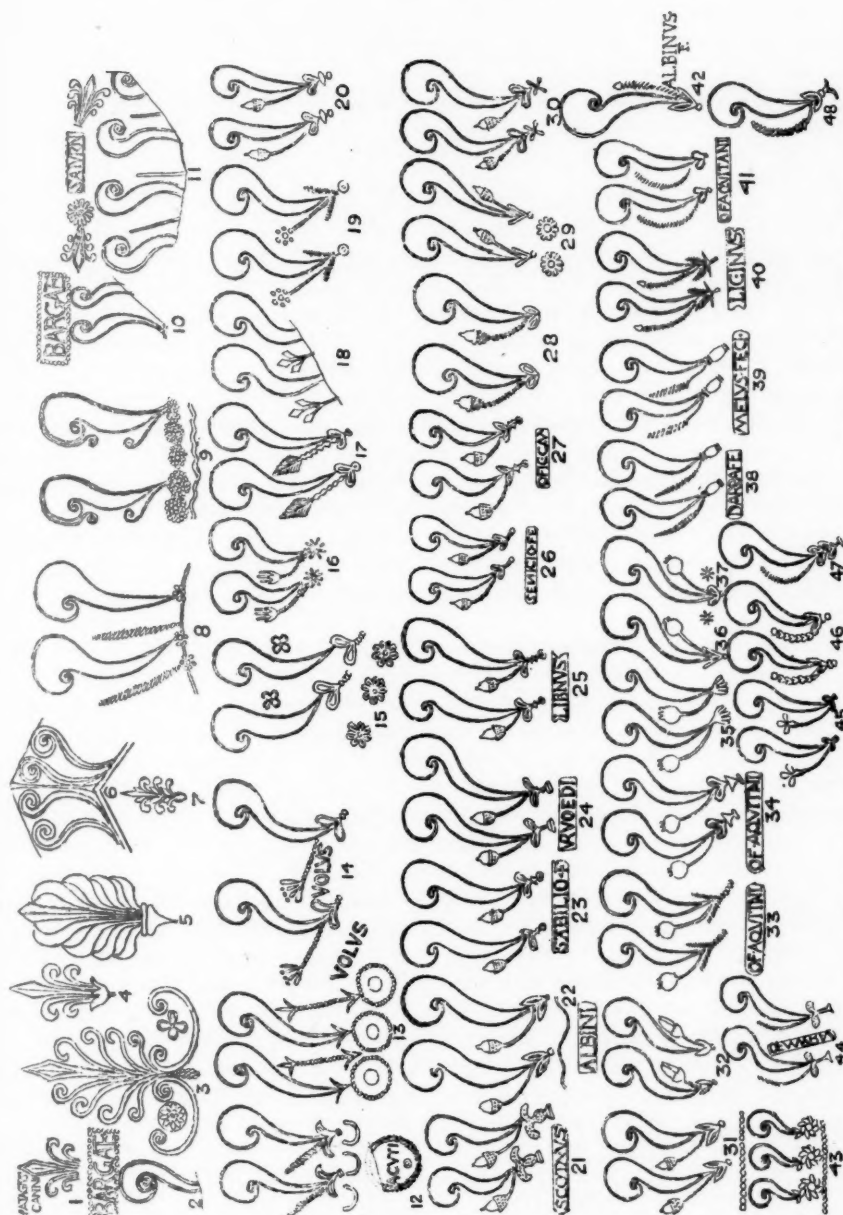


FIG. 1. Nos. 1-11, Arretine plant-forms. Nos. 12-48, Volutes on lower frieze of Form 29 on South Gaulish Ware. (4)

DALES WARE

A DISTINCTIVE ROMANO-BRITISH COOKING-POT

By JOHN P. GILLAM

THE type of cooking-pot considered here is common in northern England, is precisely datable, appears to have been fashionable only for a short period, and has an unmistakable profile. It is thus especially valuable as an index of chronology.

Though there are exceptions, most examples of the type are made in the same kind of fabric. This fabric is hard and coarse, with a smooth but unpolished surface; it is grey, black, or brown in colour. The body of the clay is charged with small fragments of white shell; these have often been dissolved by acids in the soil, leaving the surface pitted with shallow cavities, in the same way that pieces of mineral calcite are dissolved out of similar wares. The fabric thus belongs to the same family of calcite-gritted wares as Knapton ware and as the Huntcliff type of cooking-pot, without being identical with them.¹ Wares of this character, differing from each other markedly in form, but only slightly in fabric, are found in early Iron Age, Roman, and Dark Age horizons, and are widely distributed; they were especially common in the Roman period in what is now Yorkshire, and in the north-east midlands. They did not appear in large numbers on Hadrian's Wall before the fourth century.

The type of vessel under consideration is of the same general shape as other Romano-British jars, cooking-pots, and beakers; in other words, it belongs to the *olla* class. The type was used as a cooking-pot, for fragments are often found caked with soot on the outer surface in the way that fumed-ware cooking-pots so often are. Complete examples are rare, and the profile of no. 13 is based on a reconstructed drawing by Dr. Oswald. The walls are concave as they approach the base, which is flat, without any moulding or foot ring. In this respect the vessel resembles cooking-pots in Knapton ware,² no. 22, in Derbyshire ware,³ no. 23, and of the Huntcliff type, no. 24, while it differs from the barrel-shaped fumed-ware cooking-pot no. 25. Below the shoulder the vessels appear to have been shaped by hand while stationary; on the other hand, the rims were evidently formed while the vessels were rotating. The typical rim is high and springs straight from the shoulder without any marked curvature, thus contrasting both with the out-splayed rims of fumed-ware cooking-pots of the early fourth century and with the bell mouths of Derbyshire-ware cooking-pots. The rim is thickest at the uppermost extremity, and tapers to the junction with the shoulder where it is narrowest. Rim fragments are often found which have broken off at this, the weakest point; out of their context, or

¹ I am following Dr. Corder's terminology by dropping the use of the phrase 'Huntcliff ware' except in quotation; 'Huntcliff type' is used for the particular form *Crambeck 16*, *Signal Stations 26*, and *Poltross Burn V*, 6, and 'calcite-gritted' for the

fabric; 'calcite' is used in the general sense of any kind of natural calcium carbonate.

² P. Corder and J. L. Kirk, *A Roman Villa at Langton, near Malton E. Yorkshire* (1932), p. 96.

³ *Antiq. Journ.*, xix, 430.

without the aid of parallel examples, these fragments are difficult to recognize as part of a cooking-pot. While the clay was still soft and the pot revolving the potter evidently pressed downwards and outwards on the inner edge of the rim, thus giving it a flat inward-sloping top, which was perhaps intended to hold a lid, and at the same time causing a rounded outward protuberance and a small but sharp internal ridge. The type owes its distinctive character to these features. Some early medieval cooking-pots from Lydney Castle¹ have strikingly similar rims, though the fabric and the treatment of body and base distinguish them from the present type.

The evidence for the distribution and date of the type is considered in detail below. The serial numbers of the paragraphs correspond with those of the sections on fig. 1.

1. *Benwell*, 1926,² no. 42.

'Coarse light grey, sandy' fabric.

Not significantly stratified; Benwell was continuously occupied from *circa* A.D. 125 until *circa* A.D. 383.

Mr. Petch figures five other examples, nos. 40, 41, 43, 44, and 45.

It does not appear from the descriptions that any of these pieces was in calcite-gritted ware.

2. *Brough by Bainbridge*, 1931,³ no. 170.

'Huntcliff fabric.'

From surface layers; the site has produced abundant evidence of occupation throughout the Roman period.

Professor Droop figures three other examples, nos. 166, 169, and 173.

3. *Brough on Humber*, 1936,⁴ no. 97.

'Reddish brown calcite-gritted ware, black surface.'

From a drain destroyed for the erection of an early-fourth-century building.

Dr. Corder figures a further example, no. 96, from the same deposit.

4. *Brough on Humber*, 1936, no. 135.

'Reddish brown to black in colour, the clay charged with fine calcite grit, probably powdered oyster shell.'

Sealed in association with a coin of Tetricus junior (A.D. 270-3), and two coins of Carausius (A.D. 287-93), on a floor in the make-up of which was another coin of Tetricus junior.

Dr. Corder figures three other examples, nos. 136, 137, and 138, from the same deposit.

5. *Brough on Humber*, 1936, no. 143.

'Coffee brown with black surface . . . has a hand-made body but the rim and neck are wheel-finished', otherwise as for no. 4 above.

Sealed with a coin of Tetricus senior (A.D. 270-3), below the floor on which no. 4 was found.

Dr. Corder figures four other examples, nos. 144, 145, 146, and 147, from the same deposit.

6. *Burrow in Lonsdale*,⁵ no. 21.

Dark brown ware, black in fracture; slightly pitted on the surface.

¹ *Antiq. Journ.*, xi, 260.

² *Archæologia Aeliana*, fourth series (afterwards referred to as *AAA*), iv, 135.

³ *Proc. Leeds Phil. Soc.* iii, 16.

⁴ P. Corder and T. Romans, *Excavations at the*

Roman Town at Brough, E. Yorkshire, 1936 (Report vi, 1937).

⁵ *Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society*, new series (afterwards referred to as *CW2*), xlvii, 23.

Not significantly stratified; other finds range in date from the late first century to the mid fourth.

7. *Catterick Bridge*,¹ no. 25.

'Black calcite gritted' fabric.

From the topsoil; other finds range in date throughout most of the Roman period.

8. *Cawood*,² no. 24.

'Calcite-gritted ware.'

From the ditches of a settlement occupied in the third and fourth centuries.

Dr. Corder figures a further example, no. 25.

9. *Chesterholm*, 1930,³ no. 1.

'Hard, coarse fabric.'

Part of a small undisturbed deposit at the bottom of the passage of the Constantian east gate.

This piece is preserved in the Archaeological Seminar in Durham. Like the pieces from Benwell it is in a different fabric from usual. It is light grey in colour, and there are merely a few small flecks of shell on the inner surface. In the report Mr. Birley expressly contrasts it with the calcite-gritted examples found at Poltross Burn.

10. *Corbridge*; in the site museum; not previously published.

Black fabric, greyish brown in fracture; large pieces of undissolved shell are visible on the inner surface and in fracture; there is light vertical combing externally below the shoulder; the neck of the vessel is caked with soot.

Not significantly stratified; Corbridge was occupied throughout most of the Roman period.

There are several examples in the Corbridge museum, mostly in the usual shell-gritted fabric, though one, which resembles no. 2 above in form, is in a hard light grey gritty fabric.

11. *High House Milecastle* (No. 50),⁴ no. 116.

'Coarse grey clay.'

From the deposit of Period II, A.D. 205-97.

12. *Ilkley*,⁵ pl. xxxiv, no. 43.

'Dark ware, containing particles of white grit (or pits from which it has been dissolved away)' — black or coffee brown.

From the later levels.

Mr. Simpson figures a further example, no. 42.

13. *Margidunum*, third-century well,⁶ pl. iv, no. 10.

'Dark grey, containing fragments of shell.'

From a depth of 2½ ft. in the well; above late-third-century coins.

Dr. Oswald has restored the lower part of the vessel from a complete example which was found in a ditch at Margidunum, associated with a coin of Allectus (A.D. 293-6).

14. *Margidunum*, third-century well, pl. iv, no. 31.

'Dark grey, almost black, containing fragments of shell.'

From the bottom of the well.

15. *Poltross Burn Milecastle* (No. 48),⁷ pl. v, no. 16.

'The clay is coarse, and the surface of the fragment is full of small cavities . . . the colour is dull black.'

¹ *Yorkshire Archaeological Journal* (afterwards referred to as *YAJ*), xxxvii, 402.

² *YAJ*, xxxii, 333.

³ *AA4*, viii, 182.

⁴ *CW2*, xiii, 297.

⁵ *YAJ*, xxviii, 137.

⁶ *Journal of Roman Studies* (afterwards referred to as *JRS*), xvi, 36.

⁷ *CW2*, xi, 390.

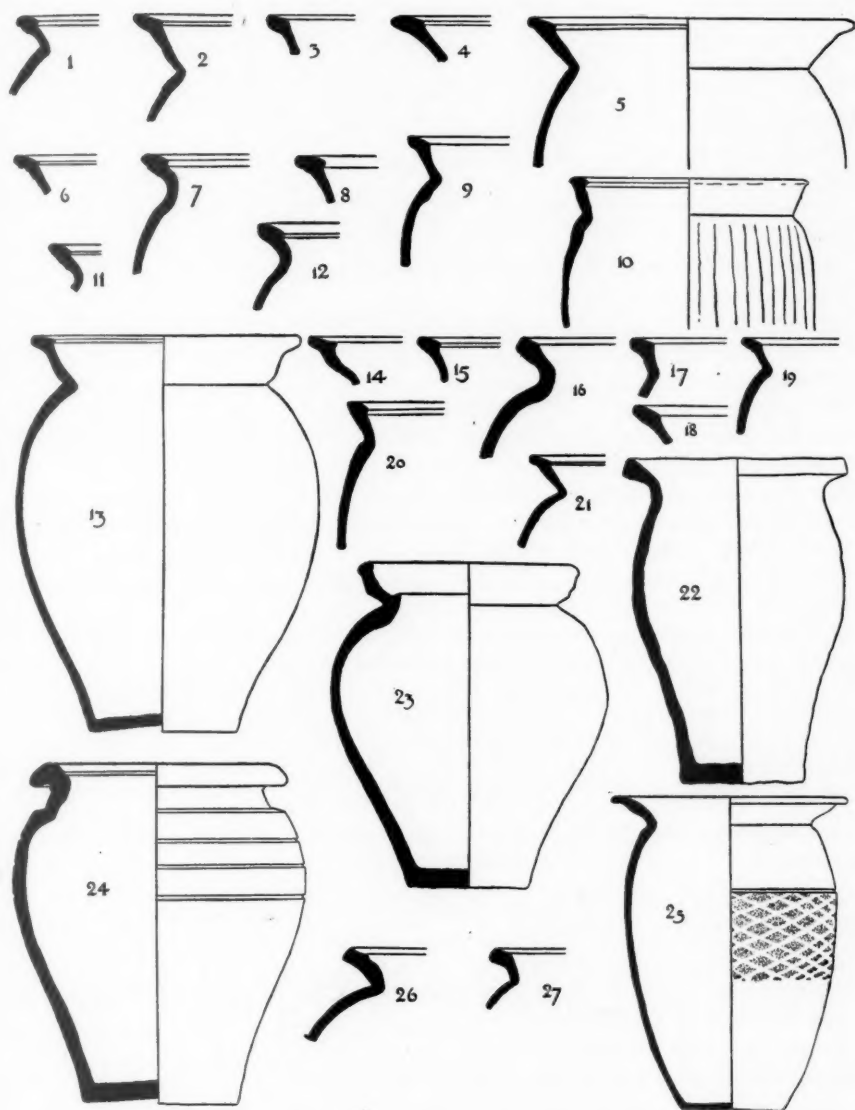


FIG. 1. Nos. 1-21, Dales ware. Nos. 22-27, other types of cooking-pots for comparison. (1)

From the deposit of Period III, A.D. 300-67.

Mr. Simpson figures two other examples, no. 17, from the same deposit, and no. 24, unstratified.

16. *Rudchester*,¹ no. 121.

'Coarse black clay heavily charged with large white grit.'

Not significantly stratified; Rudchester, like Benwell, had the normal history of a Wall fort.

17. *Rudston*,² fig. III, no. 16.

'Calcite-gritted ware.'

Found in association with coins of Victorinus (A.D. 268-70), Claudius Gothicus (A.D. 268-70), Tetricus senior and junior (A.D. 270-3), and Allectus (A.D. 293-6).

18. *Watercreek*; from Lt.-Col. Oliver North's excavations; not previously published.

Dark grey throughout, surface pitted.

Not significantly stratified; the site was occupied throughout most of the Roman period.

There is another fragment, either from the same vessel or one very similar.

19. *Wetherby*,³ no. 25.

'Dark paste with white grit . . . wheel-made.'

Not significantly stratified; the bulk of the material from the site is of fourth-century date.

20. *York*,⁴ 1927, fig. 23, no. 2.

'Poor grey calcite gritted ware with black surface.'

From the ditch contemporary with the Constantian multangular tower, at the west angle of the fortress; associated with both early and late fourth-century pottery of other types.

21. *York*; from excavations in 1939 on the site of the public baths of the colony;⁵ not previously published.

Hard smooth grey surface, caked with soot; reddish brown in fracture and heavily charged with tiny white fragments of what looks like cockle shell.

Found in association with two straight-sided flanged bowls in black fumed ware, and a cooking-pot with an out-splayed rim, also in black fumed ware; these are both Constantian types.

There are five other examples of the type from the deposit, all from different vessels; they vary slightly in fabric from a soft black to a hard grey but are essentially similar. One grey rim, though wheel-made, is badly distorted and must be regarded as a waster or as a 'second'.

The drawings nos. 22 to 27 are of cooking-pots of other types introduced for comparison.

22. Cooking-pot in Knapton ware.

Reddish brown calcite-gritted fabric.

23. Cooking-pot in Derbyshire ware.

Very hard and gritty with a surface like petrified gooseflesh; the grit is not calcite grit. The colour is dark greenish grey to brick-red.

24. Cooking-pot of the Huntcliff type.

Smooth black or brown calcite-gritted fabric.

¹ *AA*, i, 93.

² *YAY*, xxxiii, 321.

³ *YAY*, xxi, 171.

⁴ *JRS*, xviii, 61.

⁵ For an account of the baths reference may be made to Professor I. A. Richmond's article on the four *coloniae* in the *Archaeological Journal*, ciii,

57. Pottery found there in 1939 was carefully retained by Mrs. Chitty, each associated group being kept in a separately labelled bag; I have examined it at King's College, Newcastle upon Tyne.

25. Cooking-pot in black fumed ware.
Fine hard fabric with a blackened and burnished surface.
26. Cooking-pot of the Swanpool¹ type H 9.
Coarse gritty ware; dark grey core and surface.
27. Cooking-pot of the Swanpool type H 13.
Coarse gritty ware; light grey core and surface.

The type under consideration has been noted on at least a dozen sites besides those from which pieces have been selected for illustration. In the Brough (1936) report Dr. Corder records that it occurs at Aldborough. Two examples were found by R. G. Collingwood at Ambleside² in 1914. Miss Freda Whissel has informed me that a rim fragment of the type was found during excavations early in the present century at Brough (Crococolana) in Nottinghamshire, and is now preserved in the Municipal Museum at Newark. In 1950 a fragmentary example was found in the silt covering the early-fourth-century level of the *mithraeum* at Carrawburgh on Hadrian's Wall; the grit in this fragment is neither powdered shell nor any other kind of calcite grit, but appears to be quartz; the fragment is thus exceptional, as are those already mentioned from Benwell, Chesterholm, and Corbridge. Fragments of rims found by Dr. K. A. Steer at Ebchester, and by Mr. Eric Birley in the *vicus* at Housesteads, are now preserved in the Archaeological Seminar in Durham. Mr. C. H. Bear has shown me drawings of vessels of this type found at Farningley with third- and fourth-century Roman pottery of other types, and found at Littleborough. In the report on the third-century well at Margidunum Dr. Oswald records that a complete vessel of the type was found at Lincoln and is now in the British Museum. Several examples were found at North Newbald³ in east Yorkshire which was occupied in the third and early fourth centuries, and in Edlington Wood,⁴ near Doncaster. In his report on a Roman fortified villa at Norton Disney,⁵ Mr. Adrian Oswald figures two examples of the type—his nos. 58 and 96—in dark grey or brown shell-charged fabric; both are described as under-fired. Both pieces were stratified; one came from a layer of charcoal attributed to the destruction which closed the third period of occupation of the villa at a date provisionally estimated by the excavator as A.D. 230; the other came from a pit dated to the period from the end of the third century to the middle of the fourth. Professor Richmond has informed me that the type is represented several times in the collection of pottery and other small objects of Roman date salvaged by Mr. T. Lord of Settle from the spoil heaps of earlier excavations in the inhabited caves of the Settle area. Mr. R. Gilyard-Beer has informed me that two very small rim fragments of the type were found before 1939 on the Roman villa site at Well. Both fragments were in the usual dirty brown calcite-gritted fabric. They were not stratified; the site was occupied from *circa* A.D. 80 until the end of the Roman period.

The approximate date of the type is clear from a survey of the evidence. It has been found at Chesterholm, Poltross Burn, and York, in deposits formed immediately after the reconstruction of those sites under the Caesar Constantius Chlorus.

¹ *Antiq. Journ.* xxvii, 61.

² *CW* 2, xv, 3; pottery sections 67 and 68.

³ *Proc. Leeds Phil. Soc.* v, 231.

⁴ *Aspects of Archaeology* (1951), fig. 16, no. 31.

⁵ *Antiq. Journ.* xvii, 138.

At High House a fragment was found sealed by the structures of that same reconstruction. The type has also been found in sealed deposits, dated by coins to the late third century at the earliest, at Brough on Humber, Margidunum, and Rudston. While the conclusions reached at Norton Disney might suggest that the type had emerged before A.D. 230, and with this must also be taken the fact that one of the pieces from Margidunum was from the bottom of the well, nevertheless the type is always absent from deposits of the first or second centuries, and it is rare enough in third-century deposits for its emergence to be dated little if at all before A.D. 230. Most of the examples from Margidunum were associated with late-third-century coins; there is no need to believe that the vessel represented by a fragment from the level of the second period of occupation at High House had been broken long before the Constantian reconstruction. Though the type was found in association with late-fourth-century types of pottery in the topsoil at Brough by Bainbridge and at Ilkley, and in the Constantian ditch at York, these are all unsubdivided deposits, and the type does not appear, even as a survival, in deposits laid down exclusively in the late fourth century at Huntcliff and at Scarborough. The limits for the life of the type are then A.D. 230, by which time it had apparently emerged at Norton Disney, and A.D. 370, by which time it had ceased to be used; the period of maximum use appears to have been from A.D. 290 to 320.

The distribution of the type, as so far known, may be summarized as follows:

Aldborough, West Riding	Housesteads, Northumberland
Ambleside, Westmorland	Ilkley, West Riding
Benwell, Northumberland	Lincoln
Brough by Bainbridge, North Riding	Littleborough, Nottinghamshire
Brough (Crococolana), Nottinghamshire	Margidunum, Nottinghamshire
Brough on Humber, East Riding	North Newbald, East Riding
Burrow in Lonsdale, Lancashire	Norton Disney, Lincolnshire
Carrawburgh, Northumberland	Poltross Burn, Cumberland
Catterick Bridge, North Riding	Rudchester, Northumberland
Cawood, West Riding	Rudston, East Riding
Chesterholm, Northumberland	Settle, West Riding
Corbridge, Northumberland	Watercrock, Westmorland
Ebchester, County Durham	Well, North Riding
Edlington Wood, West Riding	Wetherby, West Riding
Finningley, Nottinghamshire	York—colony
High House, Cumberland	York—fortress

The several sites at which the type has been noted are varied in character. It has been found in a legionary fortress, auxiliary forts, milecastles, colonies, a tribal capital, villas, villages, and caves. This kind of distribution is not peculiar to this type, for most Roman pottery is found on heterogeneous sites. It reveals some degree of social and economic unity between civil and military, and urban and rural communities in Roman Britain, and also that the type under consideration is truly Romano-British; its use was not confined to the more backward native com-

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munities any more than at an earlier period the use of imported Samian ware was confined to the Army or to the more advanced civilian communities.

The map (fig. 2) shows the distribution of the type against the background of the principal rivers and Roman roads, and of land more than 500 ft. above sea-

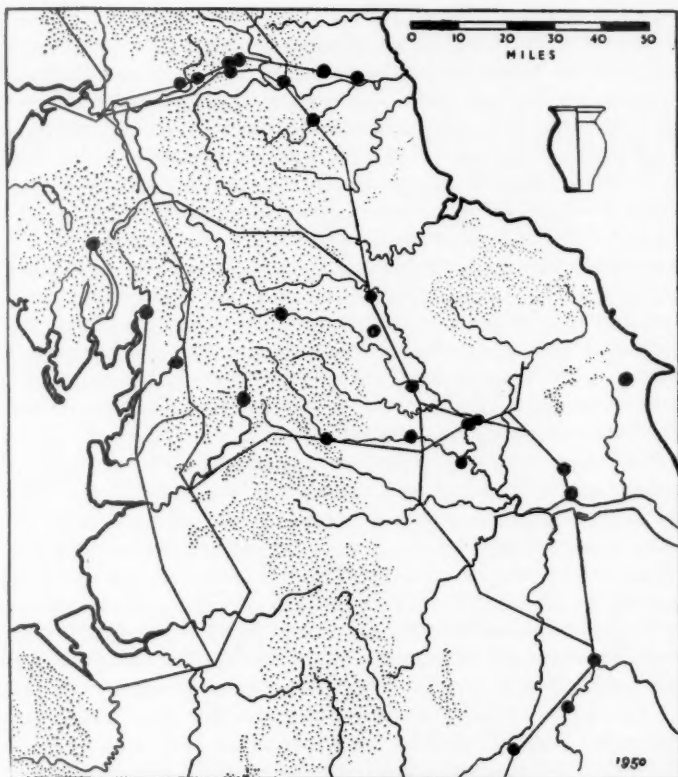


FIG. 2. The distribution of Dales ware.

level, which is indicated by stippling. Each large dot represents a site¹ at which one or more examples of the type have been noted. When the social and economic significance of the distribution is considered, the band of finds along the Stanegate and Hadrian's Wall must to some extent be discounted; more than a quarter of the Roman Army in Britain was concentrated in this zone, and during the last half-century excavation has been particularly intensive in the same zone. The map reveals a strikingly concentrated distribution in a broad band from Bridlington Bay across the Pennines to Morecambe Bay, with outliers in the territory of the

¹ Finningley, Edlington Wood, Littleborough, and Brough-Crocolana are not marked on the map as information was not received until the map was complete.

Coritani—at Lincoln, Margidunum, and Norton Disney—as well as along the line of the defended northern frontier. A comparison of this distribution with that of Crambeck ware,¹ as worked out by 1937, reveals that whereas the pattern formed by Crambeck ware clearly centres on east Yorkshire, and decreases in density as it spreads from its centre, the pattern of distribution of the present type is more even from coast to coast, but there is a slight increase in density in the Vale of York. The centre of gravity of the type thus falls farther to the west than does that of Crambeck ware. The type is not found in Scotland, almost certainly because it did not begin to be made until after the final Roman evacuation of that part of the province. As far as is known, the type is not found south and west of the territory of the Coritani, but is confined to the province of *Britannia Inferior*, which included York, Lincoln, and the Wall. While doubtless representative, the distribution of the type given above is probably incomplete; I shall be grateful if readers draw my attention to published or unpublished specimens that have not been mentioned.

The type is absent from native sites and Roman forts in what is now Derbyshire, presumably because the local cooking-pots in Derbyshire ware were in use and there was less demand for pottery of the same class from elsewhere. The use of the present type by the cave-dwellers of the northern Pennines is matched by the use of Derbyshire ware, at the turn of the third and fourth centuries, by the cave-dwellers of the southern Pennines. While the subject of cave-dwelling in the Roman period has not been entirely neglected, a complete study of the social and economic factors which led part of the northern population to revert to the use of caves, in some instances the same caves in which its remote predecessors of the Mesolithic and Neolithic ages had lived, has not yet been made. The dating of coins and jewellery found in the caves—some as early as the second century A.D.—makes it impossible to explain the caves as refuges for a population driven from its homes by the invading English. Much of the pottery from the caves is of Constantian date, though earlier and later types also occur. Either the caves were used as refuges in several times of disturbance or they were permanent homes. The fact that, at the turn of the third and fourth centuries, people were living in caves at either end of the Pennine range, and using cooking-pots purchased in their respective local markets, can for the moment be merely recorded without comment.

It is convenient to give a name to the cooking-pot type we are considering, and as it occurs at least twelve times in the Pennine dales, the term 'Dales ware' will be appropriate.

It remains to consider the relationship of Dales ware to the other types of cooking-pot that have been mentioned. The crude hand-made cooking-pot of Knapton ware (no. 22) differs from that of Dales ware with its distinctive wheel-made rim; the grit in Knapton ware is of mineral origin, while that in Dales ware is usually shell. Knapton ware was probably derived from the hand-made calcite-gritted cooking-pots commonly in use in east Yorkshire, but not elsewhere in the north, throughout the earlier part of the Roman period. It was used in the third and fourth centuries, and is thus contemporary with Dales ware. It was made at Knapton, and perhaps elsewhere in that district as well, and it is only found in quantity

¹ *Antiq. Journ.* xvii, 392.

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in east Yorkshire. Though the distribution of Dales ware overlaps with that of Knapton ware, the centres are different.

The hard-fired wheel-made cooking-pots of Derbyshire ware (no. 23) have a different rim from those of Dales ware, and the fabric is very different. Derbyshire ware was used in the third and early fourth centuries and is thus contemporary with Dales ware. It is only found in quantity in Derbyshire, where it was probably made, though some examples are found in west Yorkshire and in the Wall region. Though the distribution of Dales ware overlaps with that of Derbyshire ware—both are found, for instance, at Carrawburgh, Chesterholm, Corbridge, Housesteads, Ilkley, Margidunum, and Watercrook—the centres are quite different.

The high-shouldered Huntcliff type of cooking-pot (no. 24) has this in common with Dales ware, that its heavy out-bent internally grooved rim was wheel-made, while the body of the vessel was shaped by hand. The fabric of the two types is not dissimilar, and they both used to be classed together in excavation reports as Huntcliff ware: the grit in the Huntcliff type is, however, of mineral origin, while as we have seen that in Dales ware is usually shell, though when it has dissolved away only the size of the pits remains to indicate what kind of grit was once there. The Huntcliff type of cooking-pot was probably derived from the simpler calcite-gritted cooking-pots of east Yorkshire, of which Knapton ware is one type, while two mid-fourth-century vessels from Bewcastle¹ probably represent its immediate prototype. The Huntcliff type of cooking-pot was not made or used in any quantity before the time of the Picts' War, A.D. 367, and it then became very common; in the Corbridge collection it is fifty times as common as Dales ware. It is not contemporary with Dales ware, but apparently began to be made at, or a little after, the time that Dales ware ceased to be made. It was made at Crambeck, at Knapton, and almost certainly elsewhere in the district as well. It is found in quantity in east Yorkshire, but is by no means confined to that district, for it is the commonest single type of late-fourth-century pottery in the whole of the north of England. The distribution of the Huntcliff type overlaps with that of Dales ware very considerably, but the centre of gravity of the Huntcliff type, like that of Knapton ware, falls somewhat to the east of that of Dales ware.

The cooking-pot in black fumed ware (no. 25) is different from Dales ware and from all the other cooking-pots considered here, both in form and in fabric. The ultimate origin of the fumed-ware cooking-pot is to be found among the cooking-pots of Iron Age B and C in south-western England,² while the others were probably derived from northern native products. Fumed-ware cooking-pots first began to be used in northern England during the reign of Hadrian, A.D. 117 to 138, and died out at the time of, or a little before, the Picts' War. The various types of the series are found in most parts of Britain, but the distribution is by no means even. The types are specially common on the frontiers, Wales, Scotland—in the Antonine period—and Hadrian's Wall, and comparatively rare in east Yorkshire and Derbyshire, among other regions. The particular type illustrated marks the stage reached

¹ *CW*2, xxxviii, 195; pottery sections 70 and 72. Conquest, are remarkably like second-century

² R. E. M. Wheeler, *Maiden Castle, Dorset* fumed-ware cooking-pots.
(1943). Pottery sections 238 to 241, pre-Roman

in the evenly developing series by about A.D. 300; it is thus contemporary with Dales ware. The centre of distribution of fumed ware, which overlaps with Dales ware, is not known.

Cooking-pots of Swanpool type H (nos. 26 and 27) are similar in shape to those of Dales ware—no. 26 is particularly close—while some examples of Dales ware are in a similar hard grey gritty fabric to that of Swanpool type H. In this report Mr. Graham Webster draws attention to the similarity of Swanpool type H both to Derbyshire ware and to examples of Dales ware from Brough on Humber and Margidunum. All three types have in common some kind of seating for a lid, though the lids themselves never appear. The Swanpool kilns were active in the third and early fourth centuries, and type H is thus contemporary with Dales ware. The Swanpool kilns are one and a half miles south-west of the colony of Lincoln; the distribution appears to be a restricted local one; Dales ware occurs in Lincolnshire and thus overlaps into Swanpool territory.

Some of the products of the pottery kilns at Little London¹ near Torksey in Lincolnshire, during their later period of production, closely resemble Dales ware.

In *circa* A.D. 300 several small potteries were producing cooking-pots for their local markets in northern England and the north-east midlands; occasionally their products found their way farther afield so that the peripheries of the various patterns of distribution overlapped considerably. As a result of the upheavals caused by the Picts' War the economic pattern was changed, and the east Yorkshire potteries, represented at this period, as far as cooking-pots are concerned, mainly by the Huntcliff type, captured the whole of the northern market.

The place of manufacture of Dales ware is not known. In view of the distribution it is probable that it was produced by potteries, as yet unidentified, grouped round the colony of York, in the same way that several identified potteries, at South Carlton, at Swanpool, on the race-course and elsewhere, are grouped round the colony of Lincoln. In this connexion the waster from the civil baths at York becomes significant; one waster does not make a pottery, but it is hardly likely that distorted fragments would have been sold far afield. On the other hand, as the number of examples from Brough on Humber is greater than that from any other single site, and as examples spill over south of the Humber, it is possible that there was a centre of manufacture in east Yorkshire, the territory of the Parisi, where the mid- to late-fourth-century factory at Crambeck, and smaller ones of somewhat earlier date at Throlam, Knapton, and Norton, have already been identified. Attention has been drawn to some examples of the type in fabrics differing slightly from the fabric of most of the others; several of the variants appear in Northumberland, but as they differ from each other as much as from the average, they hardly form a basis for inferring the presence of a secondary centre of manufacture in north-eastern England. Unless kilns are found, complete certainty is impossible, but on the whole it looks as though there was perhaps more than one centre of manufacture, just as it is known that the Huntcliff type of cooking-pot was made at at least two places. From information already available it appears that an important centre of distribution was near the colony of York.

¹ A. Oswald, *The Roman Pottery Kilns at Little London, Torksey, Lincs.* (1937).

A FOURTEENTH-CENTURY COAT OF ARMS IDENTIFIED

By S. C. KAINES SMITH, F.S.A.

IN *Heraldry from Military Monuments before 1350* (Harl. Soc., vol. xcvi) the late Rev. Henry Lawrance listed, on p. 51, six coats for which no satisfactory identification had been offered. One of these, '... in the quarter an eagle displayed ...', is on the shield of a recumbent effigy in the south transept of Minchinhampton church (pl. xx, *a* and *b*). From the style of the armour and the architecture of the tomb-recess, the monument may be dated *c.* 1330-5 (Ida M. Roper, *Monumental Effigies of Gloucestershire and Bristol*).

The only other survival of these arms so far known is in the east window of Bristol Cathedral (pl. xx, *c*), where it is one of seventeen coats of arms in the glass of the tracery, headed by England, Maurice de Berkeley of Stoke Giffard and Brimsfield, and his brother Thomas, Lord Berkeley (d. 1361), in that order, the selection of the remaining coats being clearly made from among the associates of Lord Berkeley and his brother. The date of this glass is *c.* 1350. Among the coats included are those of Sir Thomas de Bradeston and Sir Simon Basset of Uley, both near neighbours of Minchinhampton. There can be no reasonable doubt that the arms here shown with the tinctures *Gules*, on a quarter *argent* an eagle displayed, are those of the same family, and probably of the same person as the effigy at Minchinhampton. Unfortunately the eagle is not leaded, but is in yellow stain, thus appearing as gold on silver; and as this was not an uncommon makeshift in the early days of the use of yellow stain, the colour of the eagle remains undetermined.

Sir Robert Atkyns (*Hist. of Glo'stershire* (1712), p. 453) refers to the effigy at Minchinhampton as follows:

'The South Isle was built by ... Ansloe, whose statue lies there cross-legged with a sword and shield and his wife at his feet. ... There was a chantry in this church dedicated to the Virgin Mary, whereof Richard Gravenor was the last incumbent.'

He is followed by Rudder. On the other hand, Bigland, Garter King of Arms (*Collections relative to the County of Gloucester* (1792), vol. ii, p. 4) writes:

'In the reign of Richard the Second, 1382, Sir John de la Mere and Maud his wife rebuilt the South Transept. ... Under the great window are two arcades, with the recumbent effigies of the Founders, as a Croisader and a Lady in the dress of that age. On the shield, almost effaced, is an eagle displayed, part of the arms of De la Mere. At this period they held a manse, and 60 acres of land, in this parish. A chantry was subsequently established by a person named Ainslow, of whom we can collect nothing farther; and Richard Gravenor, the last priest, received a pension of £5.'

It is unfortunate that, presumably on account of his office of Garter King of Arms, and the implied authority in matters of heraldry which it carried with it, Bigland's attribution of the arms to De la Mere (more properly, De la Mare) was accepted

without question by Lysons in his account of the monument, and has been so accepted by almost every writer on the Bristol window. For, in common with almost the whole of the statements in the passage quoted above, it is totally inaccurate. No Sir John de la Mere (or De la Mare) ever held land in Minchinhampton. Of the six generations of de la Mare, who, in a regular alternation of Peter and Robert, from father to son, held the manor of Stupellavington, Co. Wilts., *in capite* as attested by their Inq. p.m., from the first half of the thirteenth century to 1382, the last four generations held, in Gloucestershire, the manor of Chirinton (Cherrington) *in capite*, and a messuage and lands by socage tenure of rent and service in Minchinhampton, from the abbess of Caen, and all these four bore for arms two leopards, as follows:

Peter (d. 1291) sealed in 1272 with a shield of two leopards and the legend SECRET' PETRI FIL' ROB'TI DE MARA (*B.M. Cat.* 11,591).

His s. and h. Robert (d. 1308), Parliament Roll, Hants and Wilts., 'de Goules a ij Lupars passanz de argent'.

His s. and h. Peter (d. 1349), Styward's (2nd Calais) Roll, the same.

His s. and h. Robert (d. 1382), sealed in 1364 with two leopards and the legend SIGILL. ROBERTI DE LA MAR (*B.M. Cat.* 11,602).

The arms are therefore not those of De la Mare of Minchinhampton, for Robert de la Mare, who died in 1382, was the last de la Mare to hold land there. His son and heir Peter, who was aged 12 or 13 at his father's death, died in his minority, *s.p.* Chirinton and the holding in Minchinhampton were held as dower by the widow, Maud, till her death in 1405 (Inq. p.m.); she left as her heir her daughter Willelma, aged 40 and widow of Sir John Roches. The manor therefore escheated to the Crown for want of heirs, and the name of de la Mare passed from Minchinhampton to survive down to the sixteenth century only in the corrupted form of 'Lambert's Manor' given in common usage to the tenement that they had once held from the abbess of Caen.

Nor was Bigland any more fortunate in his reference to the foundation of the chantry. When and by whom the transept itself was built is uncertain. I regard it as contemporary with the monuments under discussion, that is to say, about 1330-5; and it is certain that it was not *after* 1382 that the chantry was endowed, for in 1338 (P.R.) William de Prestbury, parson of Minchinhampton, had licence to alienate in mortmain 2 messuages, a toft, a watermill, 2½ virgates of land, and 20 shillings of rent in Minchinhampton to a chaplain to celebrate divine service daily in the church of the Holy Trinity in honour of the Virgin Mary.

Still, whatever may have been the part played by this seemingly mysterious Ansloe or Ainslow, either in the building of the south transept or the endowment of the chantry, his name in various forms clung to the south transept for centuries, as 'Ansloe's chapel', 'Ansloe's aisle', and the like; and in the Churchwardens' Accounts (printed in *Archaeologia*, vol. xxxv, 1853, with notes by John Bruce, Treas. S.A.) for the year 1578 there is an entry 'Paid for xxx days work to the tyler for tyling Ansleyes chapell xx s'.

So after all Atkyns's '... Ansloe', and Bigland's 'person named Ainslow', of

whom he could collect nothing further, was not really very far to seek. For in 1310 (P.R., 25th Dec.) John de Annesley, sheriff of Gloucester, went with John ap Adam and Miles de Rodberwe to view St. Briavel's Castle and the Forest of Dean before John de Wisham should receive them. In the following year (F.R.) he was himself installed as Custos of the Castle and Keeper of the Forest. In 1312 (P.R.) he was commissioned, with John de Insula and Henry Spigurnel, to inquire into the improper removal of goods from the castle of Strogil (Chepstow). In the same year (P.R.) John, Lord Ferrers of Chartley, going to Gascony on the king's business, appointed him one of his attorneys, and at the same time John de Annesley, junior, had protection, going with Lord Ferrers, and appointed his own attorneys, which indicates that he was of full age. John de Annesley, senior, may therefore be assumed to have been in his forties at this date.

Lord Ferrers never returned from this journey, for he was poisoned by the Gascons a few months later (*Matthew of Westminster*, vol. iii, p. 153; F.R. 6 Edw. II). His widow married Sir John de Bures. She was the daughter and sole heir of Sir Robert de Muscegros of Stowell, Norton, and Charlton in Somerset, Hampstead and Aldworth in Berkshire, and Kemerton and Boddington in Gloucestershire, and inherited further lands in 1302 from her grandmother, daughter of William Avenal. She was married to John, Lord Ferrers, in 1300, and was aged 36 at the time of her husband's death in 1312.

In 1313 John de Annesley has commission of O. and T., this time with John de Wylngton and Miles de Rodberwe, in the same matter of the castle of Strogil (P.R.); and since Miles de Rodborough takes his name from Rodborough, only a few miles from Minchinhampton, and held land in Minchinhampton itself, the association of John de Annesley with Minchinhampton begins to take shape.

In 1315 he is ordered to send wheat and beans from Gloucestershire to the garrison in Berwick-on-Tweed (F.R.).

The association with Minchinhampton was soon to become much more intimate and permanent; for in 1316 or 1317, probably the latter year, he married Lucy, widow of Robert de la Mare, who had died in 1308.

In order to place this alliance in its proper perspective in the narrative a slight digression is here necessary.

At the time of his father's death in 1291 Robert de la Mare was 18 (Inq. p.m.). As he died in 1308, at the age of 35, leaving a son and heir Peter, aged 14, he must have married while a minor, aged 20 or less. It is reasonable to suppose that his wife Lucy (whose surname is not recorded) was about the same age, probably less rather than more. Thus at the time of her marriage to John de Annesley she would be about 43, while he (whose son by a former marriage was of full age in 1312) would be about 50 or more.

This Lucy is a very fully documented person. In December 1308 (P.R.) she had livery of her lands as dower, the manor of Chiriton and the holding in Minchinhampton, in Gloucestershire, besides two manors and lands and rents in other counties, and at the same time obtained the custody of the lands of her son during his minority, comprising manors in Wiltshire, Devon, Gloucestershire, Oxfordshire, Herefordshire, and Hertfordshire, by purchase from Hugh le Despenser the

elder (to whom the king had committed all his escheats and marriages for a debt of £2,544) together with her son's marriage.

Her son Peter married in 1313 while still a minor, as is shown by the fact that at his death in 1349 his son and heir Robert was aged 35 (Inq. p.m. Wilts.). In the same year, 1313, she was bringing a complaint against the abbot of Kingswood for trespass, breaking down fences, cutting timber, carrying off timber and sheep, and assaulting her and her servants at her manor of Chirinton, and no fewer than four commissions of O. and T. were engaged with the case during that year (P.R.).

In 1315, when her son came of age, she was still unmarried (Supp. C.R., 13th March). But in 1318 (C.R. 16th Feb. 1317/18) an order was issued at Sheen:

'To Master John Walewyn escheator this side Trent not to intermeddle further with the lands that John de Annesley and Lucy his wife, late the wife of Robert de la Mare, tenant-in-chief, held as her dowry, and to restore the issues thereof, although the King lately ordered him to take them into his hands because she had married John without the King's licence, as the King had granted her permission by his letters patent for a fine of £10 formerly made by him with her to marry whom she pleased provided he was in the King's faith.'

The marriage must therefore have taken place between March 1314/15 and February 1317/18, and most probably in 1317.

By this marriage John de Annesley became the stepfather of Peter de la Mare, and was soon involved, along with him, in the disorders which began with the raid in 1319 on the park at Painswick of Aymer de Valence, earl of Pembroke, and developed in the following year into the systematic harrying, under the leadership of Humphrey de Bohun, earl of Hereford and Essex, of the Despensers, in which a prominent part was played by the Berkeleys, Maurice and his two sons Thomas and Maurice, and which culminated in the banishment in July 1321 of the Despensers and the issue in August 1321 (P.R.) of a pardon to the earl of Hereford and his followers 'of any actions by reason of anything done against Hugh le Despenser the son and Hugh le Despenser the father between the first of March and the nineteenth of August last'. In that list the names of John de Annesley and Peter de la Mare appear side by side in the following of John Giffard de Brimsfield.

But by the end of the year the Despensers were back in England. On 20th January 1321/2 Maurice, Lord Berkeley, who had succeeded his father only in the previous July, was sent a prisoner to Wallingford Castle, there to remain till his death in 1326. On 11th February (C.R.) at Gloucester, John de Annesley of the county of Gloucester is recorded as acknowledging that 'he owes to Edmund, Earl of Arundel £120 to be levied in default of payment, on his lands and chattels in County Gloucester'. This is the first occasion on which John de Annesley is specifically described as of the county of Gloucester, and is also the first intimation that he possessed lands and chattels in the county, although his sheriffdom in 1310 implies as much. It will appear presently what those lands were.

Only three days later, in the same Close Roll, appears an order to the sheriff (of Notts.) to pursue, arrest, and imprison—among others—John de Annesley, taking with him the posse of the county if necessary.

On 16th March 1321/2, at the battle of Boroughbridge, the earl of Hereford

and Essex fell, and the earl of Lancaster was taken prisoner and executed at Pontefract. Thomas de Berkeley was among the many prisoners, and remained a prisoner first in Berkhamstead Castle and later in Pevensey Castle till 1326; and by an Act of Parliament at York, enrolled on 15th May, all the pardons and acquittances of the previous August were annulled. Neither John de Annesley nor Peter de la Mare was at Boroughbridge, and Peter de la Mare seems to have got off lightly, for in August 1322 he had protection (P.R.) going with Richard Damory, Steward of the Household going with the king to Scotland; yet it was not until 1324 (P.R., 12th March) that he had pardon of rebellion and restitution of his lands. In the same year, 1324 (F.R.), is recorded under date 20th October the commitment to John de Bures and John de Annesley 'of the lands late of John de Ferrers, tenant in chief, in the king's hand by reason of the minority of Robert his son and heir, etc.' This evidence of the continuity of the association with the house of Ferrers of John de Annesley is important to the subject in hand.

Also in 1324 (F.R., 13th Nov.) John de Annesley of the county of Gloucester is one of nine mainpernors each in the sum of 400 marks for the good behaviour of John de Wroxhale, knight, of the county of Wilts. In the same year (P.R. 1st Aug.) he is Commissioner of Array for Gloucestershire, and from 1325 to 1328 he has almost a score of commissions of O. and T., in Gloucestershire, Wiltshire, and Dorset (P.R.), and in 1329 he is a justice of the peace for Gloucestershire.

The next reference to John de Annesley is of considerable importance. In 1330 Hawisia, widow of Lord Ferrers of Chartley and wife of Sir John de Bures, made disposition of nearly all, if not all, her properties. Among other such dispositions she and her husband conveyed, by two fines levied from Easter in one month 3 Edward III, the reversion of a moiety of the manors of Kemerton and Down Hatherley, both in Gloucestershire (expectant upon the death of John de Annesley and his wife Lucy), to Giles de Beauchamp and his wife Katherine (her son-in-law and daughter) in tail general (Feet of Fines, case 77, file 57, nos. 43 and 45; see Vicary Gibbs and Doubleday, *Complete Peerage*, vol. v, pp. 308-9 and p. 309, note d).

Thus it is clear that it was from the Ferrers connexion that John de Annesley derived his status in Gloucestershire; for it will be recalled that Kemerton was part of the Muscegros inheritance of Hawisia; and it is these holdings at Kemerton and Down Hatherley which provide the qualification for his sheriffdom of Gloucestershire. That the association was continuous and intimate is shown by his co-wardship of Robert de Ferrers, who was only 3 when his father died, and still only 15 when by the death of his elder brother John in 1324 he inherited the Ferrers lands. I find no record of the date at which the manors (or a moiety of them) were conveyed to John de Annesley, but since these are the only known qualification for the sheriffdom, it seems certain that it must have been at some time prior to 1310.

The last reference to John de Annesley in Gloucestershire that I can find is that of Fine Rolls, 8th August 1335, of commission to collect, with others, a levy in Gloucestershire for the relief of the county from the supply of hobelars and archers for the Scottish war. Thereafter neither he nor, so far as I can discover, any other

John de Annesley appears in Gloucestershire. As, on the basis of the computation of his age which I have made above, he would have been in 1335 between 65 and 70, it is not unreasonable to suppose that he died in or shortly after that year.

Here, then, we have the career, documented almost year by year for a quarter of a century, of one John de Annesley, who for the whole of that period was closely associated with Minchinhampton and its immediate neighbourhood, and, from 1317 onwards, more closely associated with that place, through his marriage, than any other man of like standing in the county. Independently, on stylistic grounds, the monuments in the south transept have been dated at precisely the end of that quarter of a century; and, in my own opinion, the transept itself dates from the same period as the monuments, which appear to me to be an integral part of its design, together with the great window above them in the south wall. The endowment of the chantry by William de Prestbury in 1338 may well mark the date of the death of John de Annesley, or of his wife, within a year or so, and also the completion of the transept itself.

Surely the conclusion is irresistible, that the monuments are those of John de Annesley and his wife Lucy, widow of Robert de la Mare, and that the tradition which gave the name of Anslow's Aisle to the south transept is based on this fact. If that is so, the arms must be those of Annesley.

There is, however, one obstacle to the immediate acceptance of this conclusion, namely, that Edmondson (*Baronagium Anglicanum*, p. * 139) identifies the John de Annesley who was sheriff of Gloucestershire with Sir John de Annesley of Annesley, Co. Notts., who was sheriff of Notts. and Derby before 1290, in which year (20th Oct.) he ceded the sherifffdom with the rolls (P.R.). If this identification were correct, the monument at Minchinhampton could not be his, for the arms of Annesley are paly of six *argent* and *azure* and a bend *gules*; but I think it can be shown conclusively that this is an error of Edmondson's, in which he is followed by Drake in his edition of Hasted's *Kent* (Hundred of Blackheath, p. 247).

Sir John de Annesley of Annesley had free warren of his lands at Annesley in Notts. and Roumareys in Yorks. 4th August 1280 (Cart. R.); was sheriff of Derby and Notts., as above; Commissioner of O. and T., Notts., 1291 and 1296, and Derby 1305 (P.R.); Knight of the Shire, Notts. 1295 (P.W.); having £20 land in Notts., summoned to serve against the Scots 1297, and having £40 lands in Yorks., to serve again in 1300 and 1301 (P.W.); Commissioner of O. and T., Notts., 1313 (P.R.); a Lord of Annesley, Notts., 5th March 1316; died 6th September 1316.

If he is identical with the John de Annesley who was sheriff of Gloucestershire, we have to accept the hypothesis that, having fulfilled the normal career of a man well established in Nottinghamshire, he suddenly, for the last six years of his life, transferred almost the whole of his activities to Gloucestershire, on the slender property-qualification of a moiety of two small manors, and under the Ferrers patronage, for which no reason appears in the record of his career up to that date. Moreover, since he died in 1316, all later Gloucestershire references, as well as those to Sir John de Annesley, his son and successor in Nottinghamshire, must also refer to John de Annesley, junior, who went to Gascony with Lord Ferrers, and this

implies that it was John de Annesley, junior, of Annesley who in 1317 married Lucy, widow of Robert de la Mare.

Drake, in the Annesley pedigree cited above, states that Sir John de Annesley II married . . . , daughter and heir of Thomas Gregor, but gives no date. From the issue of this marriage is derived the main line of the Annesleys of Nottinghamshire. It is unlikely that if Lucy, the widow of Robert de la Mare, was identical with the heiress of Gregor, her Christian name should have been unknown in her second husband's native county, and her maiden name unrecorded in her first husband's.

From 1321 to 1327 he was Knight of the Shire for Nottingham, his tenure of that office beginning precisely at the time when John de Annesley in Gloucestershire was most deeply involved in the campaign against the Despensers, and was in fact in rebellion; and he retained the office during the whole of the time that John de Annesley of Gloucestershire was a fugitive from the sheriff of Nottingham and the posse of the county. On 18th May 1322, three days after the enrolment of the Act of Parliament at York annulling the pardons of the previous August, an order is issued from York (C.R.) removing him from the post of Verderer of Sherwood Forest; but on 16th June, just a month later (C.R.), the order is repeated, with the addition of the statement that this removal from office is because he is 'incapacitated by infirmity.' I suggest that this additional statement was made expressly to make it clear that his removal from office was not due to complicity in rebellion, and that the John de Annesley whose pardon had been revoked by the Act, and who was in any case a fugitive, was a different person altogether.

In 1324 he was summoned to the Great Council at Westminster (P.W.). In 1326 (P.R., 21st April) he was in trouble for contempt of court at Fiskerton, Co. Notts. In 1327, after an Inq. ad Quod Damnum, he was licensed to cut dry wood and underwood in Sherwood Forest, and on 6th November of the same year was appointed, with others, to inquire into the ancient rights of the priory of Lenton (P.R.). On 25th February 1327 he was granted the bailiwick of the honour of Peverel at the usual rent (F.R.). In 1332 he had pardon of trespass of vert and venison in Sherwood Forest (P.R.), and in 1333 had pardon for £6. 10s. of rent for the honour of Peverel 'which he lately held' (P.R.), and in the same year was appointed to the Commission of the Peace for Co. Notts. He was a collector of subsidies in Co. Notts. in 1342, and yearly from 1344 to 1347 inclusive (F.R.).

In these two sets of records there is absolutely nothing to warrant the assumption that they apply to one person. On the contrary, in the critical year 1322 the description of the John de Annesley who, at Gloucester, acknowledged a fine of £120, as 'of the County of Gloucester', and later in the same year, the amended order for the supersession of John de Annesley in Nottinghamshire from the verderership of Sherwood Forest, specifying 'incapacitation by infirmity' as the cause of his removal, both seem to have been actuated by the necessity of distinguishing one John de Annesley who was in rebellion from another who was not.

In short, but for Edmondson's assumption that Sir John de Annesley, of Annesley, was identical with the sheriff of Gloucestershire, for which there is no warrant whatever in the reference in P.R., 25th December 1310, there could have been no doubt that John de Annesley of the county of Gloucester, of Kemerton and

Down Hatherley in that county, husband of the widow of Robert de la Mare, whose dowry lay in Chirinton and Minchinhampton, was the man whose monument, with that of his wife, is in the south transept, about which the tradition of his name lingered for centuries after his death, of Minchinhampton church. If Edmondson was mistaken, the last doubt is removed. I submit that he was mistaken, and that the arms '... in the quarter an eagle displayed ...' are those of that John de Annesley 'of the County of Gloucester'. For the tinctures we may turn to the east window of Bristol Cathedral; and it is perhaps worthy of note that the eagle in the glass might almost have been copied directly from that on the monument, so similar is it in the unusually vigorous drawing of the charge. It is a pity that there is still no clue to the colour of the eagle.

There is still the question whence came John de Annesley to Gloucestershire, and what was the origin of his close association with Lord Ferrers of Chartley and his wife. It is of course easy to suppose that he may have been a cadet of the Annesleys of Annesley, and it may have been so; but I think that his origin can be fixed within narrower limits.

A short distance westward from Burton-on-Trent, and about fifteen miles as the crow flies from Tamworth, the focus-point of the Ferrers country, is a little township in the parish of Rolleston called Anslow. In Lewis's *Topographical Dictionary* (1831) it appears as 'Anslow or Annesley'. Circa 1300 it was Ansedesleye ('Meadow of Eanswyth'), and in 1004 Ansythlege (Johnston, *Place-names of England*, p. 106). Therefore it is no offshoot of Annesley in Nottinghamshire, which has a different derivation. Too small to give a man a living, it would not be too small to give him a name. I suggest that Ferrers of Chartley, having found in John, named 'of Ansedesleye'—corrupted in common speech to 'Anslow', but retaining in all its varieties of spelling an approximation to its true form and origin—a man whom he could trust, lifted him out of a too-restricted environment and established him in Gloucestershire upon the manors of his wife's inheritance, thus laying for him the foundations of a career and of a lifelong association with himself and his heirs.

It may well be that this John de Annesley was the first of his line to bear arms—and perhaps the last, unless the shield in the Bristol window stands for his son rather than for himself. For the present it suffices to have proved (as I think I have proved), exclusively from contemporary official records, that Atkyns's shadowy, half-nameless 'Anloe' was a very real person, and the only person to whom the Minchinhampton monument, with its arms, could belong. But for the red herrings drawn across the trail by Bigland and Edmondson, Atkyns's statement might well have remained unchallenged, but also incomplete and unproved.

Note. The Rev. C. Ernest Watson, in a paper on the Customal of Minchinhampton (*Bristol and Gloucestershire Arch. Soc.*, vol. liv, 1931), ascribes the monument and arms to John de Annesley, whom he calls 'Sir' John, although he is never, in any Gloucestershire reference, described as a knight, even when, as in the list of mainpernors cited above, his name appears in a list with others who are so described; but as he offers no evidence for this ascription, and the whole of his account of John de Annesley is a tissue of unwarranted assumptions and wildly inaccurate guesswork, I have not thought it necessary to refer to it, for I had already reached my own conclusions on the matter before I became aware of the existence of his paper.



a. Recumbent effigy in the south transept of Minchinhampton Church



b. Shield of John de Annesley borne by the above



c. Arms of de Annesley in the east window of Bristol Cathedral



London Museum

a. Mug with mask of Type I



London Museum

b. Mug with 'Trinity' mask of Type I



London Museum

c. Mug with Type II mask and inscribed central band



London Museum

d. Mug with central band and ring foot

e. Bottle with Type II mask and armorial plaques

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THE SO-CALLED 'BELLARMINE' MASK ON IMPORTED RHENISH STONEWARE

By M. R. HOLMES, F.S.A.

JUST over a century ago Mr. William Chaffers read to the British Archaeological Association a paper in which he gave the name of Bellarmine to those mottled stoneware vessels, with bearded masks as their principal decoration, which were imported in large quantities from the Rhineland to be the regular tavern-crockery of Tudor and Stuart London. This paper, published by the Association in volume v of its *Journal*, appears to be the source of the popular belief, which almost everybody quotes and nobody checks, that the mask and jug were intended to satirize the features and rotundity of Cardinal Bellarmine, perhaps the greatest theologian of his time and certainly, to the hard-drinking Protestants of England, north Germany, and the Low Countries, the most redoubtable champion of the Church of Rome. Chaffers himself does not go so far as to claim detailed resemblance of face and figure, but says 'if we can in any way rely upon the portraits of him thus handed down to posterity, he must indeed have been exceedingly hard featured'. On the other hand, he does specifically claim to be justified in 'christening anew' this type of vessel with the cardinal's name, and popular acceptance has done the rest.

When we examine the theory and bottles together it seems to hold water less successfully than they do. The type—setting aside its Roman and medieval fore-runners—was current in the Rhineland probably before Bellarmine was born, and certainly many years before he published his three great volumes on heresy and incurred the odium of the right-thinking and hard-drinking members of the Reformed Church. Fynes Moryson, when in Rome in 1594, had 'an obstinate purpose to see Bellarmine', and reports him as being 'leane of body . . . with a long visage and a little sharpe beard upon his chin', which sounds hardly like these jolly jugs. If they were ever intended to be portraits of anybody, which is by no means certain, they may well have been meant for some champion of the Reformation such as Oecolampadius or Frederick III of Saxony. The mask, whatever its form, is always applied to the front part of the neck—though, as we shall see, its actual height in relation to neck and body may vary—and it is always, or almost always, constructed after the same fashion—a separate escutcheon of clay, pressed into a carved wooden mould and then applied to the surface of the vessel before the final glazing and firing. There are certain well-defined types of mask, which can be identified and which indicate the development undergone by the vessels in general.

Type I is obviously the prototype (pl. xxi, *a* and *b*). The beard is square, the face well formed and not without dignity. The mask is set high up, just below the rim of the vessel, so that the hinged metal lid with which it was originally fitted would complete the picture by indicating the round, narrow-brimmed hat characteristic of the well-to-do burgher of the time and depicted in many German woodcuts, not to mention the surviving fragments of Tudor mural decoration from

Carpenters' Hall. These early vessels are mostly mugs or jugs rather than bottles, and all have the characteristic decoration associated with the stoneware of Cologne—small coin-like medallions, or lion-masks, with acanthus leaves issuing from a central band, either inscribed with a jingling motto or simply decorated with foliage. The motto is two or three times repeated, with little regard for legibility or intelligibility, as it frequently begins in the middle of a phrase, and as pl. XXI c shows, the concluding letters of one line often overlap, or are overlapped by, the opening letters of the next. The two mottoes that appear to be most common are *Trink und esst, Gots nicht vergesst* and *Wann Gott willt, so ist mein zeilt* (Ziel)—a pious sentiment which is also found on a horse-muzzle dated 1561 in the Wallace Collection.

Looking at the face itself one can see, particularly in the treatment of the hair and beard, a strong affinity with sculpture in wood and stone of the latter half of the fifteenth century. The specimen shown in pl. XXI b, indeed, has a mask like the 'Trinity' face found now and then in ecclesiastical woodwork or stonework, with side views of noses where the ears should be, and the eyes and beard doing duty for full face and profiles as required. The mould would seem to have been cut by a man whose mind was full of the technique and examples of the carver in wood or stone, and these early vessels show the strongest affinity with the wood-carving of the Middle Ages. This Type I mask is found occasionally, though infrequently, on later narrow-necked bottles, a notable example being one found and preserved at the Tower of London, and dated 1560.

Type II has taken at least one step towards naturalism. The beard is no longer cut in a formal square but is pointed or rounded in the characteristic German fashion (pl. XXI d). The body-decoration of a central band, and the moulded ring-foot on which the vessel rests, can still be found in some examples, but there are more in which the body merely slopes down to a flat foot and is decorated by one or three medallions, bearing rosettes, single heads, or coats of arms. A specimen in the Guildhall Museum (pl. XXII a) shows the unusual variation of a crowned mask. The body decoration is armorial, and a London Museum example from Horseshoe Wharf has traces of a similar mask over three medallions containing armed heads. Apart from the crown, this type of mask, being free from the special conventions or exaggerations that distinguish the others, occurs in the middle and late seventeenth century as well as the sixteenth, and a good many specimens of it are to be ascribed to the potteries of Fulham rather than Frechen or Cologne.

With the succeeding type (pl. XXII b) we pass from the naturalistic wood-carving tradition to something more formal. Masks of this type III show a mouth curved into a broad grin, which unquestionably adds to the convivial appearance of the jug or bottle. Some of these vessels still retain the ring foot of Type I, but the central band seems to have become obsolete, and the body decoration consists of medallions, generally armorial. Dates are rather more frequently found on vessels of this type, such as the large London Museum example dated apparently 1590, a British Museum example of 1594, and one at South Kensington dated 1601. The arms on the medallions are sometimes identifiable, those of Amsterdam being of a very common occurrence, while two London Museum examples display



Guildhall Museum

a. Bottle with crowned Type II mask



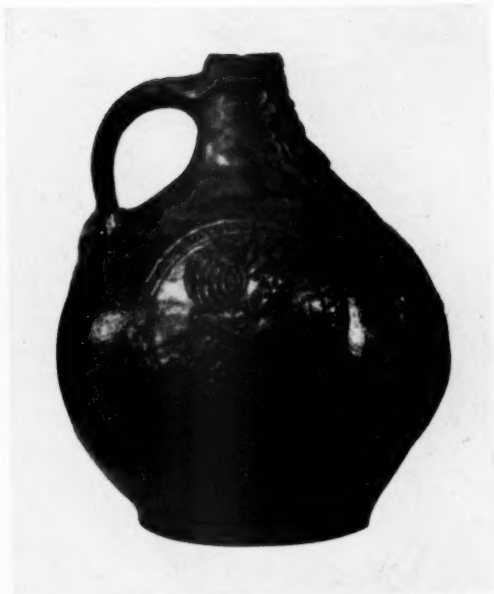
London Museum

b. Large bottle dated 1590, with Royal Arms and cipher of Elizabeth and Type III mask



London Museum

c. Large bottle with satyr-like Type III mask and armorial medallion



d. Side-view of preceding, showing 'Caesar' medallion



London Museum

Bottles with Type III masks and 'sportsman' medallions
a. From Kingsway b. From Clare Market



London Museum

c. Broken bottle with Type III mask and escutcheon dated 1606



London Museum

d. Bottle with Type IV mask and escutcheon dated 1606



London Museum

e. Wry-necked-bottle with Type III mask and escutcheon probably intended for the arms of Amsterdam



London Museum

f. Bottle with crude mask of Type V and escutcheon resembling the arms of Rous

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the arms of England in the Garter, with the crown and royal cipher of Elizabeth, and the British Museum vessel just mentioned displays, in separate medallions, the arms of England and of Denmark. Figure subjects are rare, but one large vessel (pl. xxii *c* and *d*), with an unusual, satyr-like mask (also paralleled in the British Museum), bears three elaborate circular medallions, the centre one being armorial, while the others contain armed heads facing to right and left. The inscription around one head declares it to be 'Caesar Augustus, Emperor of Rome, Germany and Gaul', while the other bears a similar inscription but rather differently worded and in reverse. A reversed inscription, be it the name of the potter or the owner, appears on another example, where an armorial escutcheon is surmounted by the name IAN and surrounded by the name MATHEIS PETALGEN in a broad border. Not only the names but all the asymmetrical letters except one (the final N of PETALGEN) are reversed, as if by idleness or illiteracy on the part of the mould-cutter.

A minor point which may be noticed in passing is that body-medallions depicting a naturalistic full-length figure are most usually found on vessels bearing masks of this particular type. Two specimens, one from Clare Market and one from Kingsway, have medallions of a sporting nature. In each example the lower part of the medallion is occupied by lines depicting brickwork on which, among grass and flowers, stands a man wearing the doublet, breeches, and cartwheel ruff of the late sixteenth century and carrying a musket-rest in his left hand. On the Kingsway bottle the man is bareheaded, wears a rapier, and holds a matchlock in his right hand; the Clare Market man has neither sword nor gun, but wears a broad-brimmed hat and triumphantly holds up the carcass of a barn-door cock (pl. xxiii *a* and *b*). The masks on both bottles belong, as has been said, to the same type, but variations in the treatment of the mouth and beard show that they do not come from the same mould. The medallion of the man with the cockerel occurs again, as we shall see, upon a bottle with a Type VII mask, found in Golden Lane and now in the Guildhall Museum.

The latest date recorded on a Type III bottle is 1606, and the same date is found on a bottle from the Gray's Inn Road, with a mask of Type IV, illustrated respectively in pl. xxiii *c* and *d*. This type retains the curved, grinning mouth of Type III, but the naturalistic beard has given place to a formal palmette pattern. The moustache, however, still tries to be true to nature, and the mask often shows traces of naturalistic hair at the sides. Body-decoration is consistently armorial and Germanic, with a generous display of wing feathers in the achievements. On the Gray's Inn Road example, though the charges look natural enough, the helmet surmounting the shield is turned to the sinister side, not the dexter as is usual. This may be an individual peculiarity, but is more probably an indication that the mould-cutter looked on an achievement of arms as a matter of ornament alone, without any particular regard as to its heraldic significance. The arms of Amsterdam, for instance, are sometimes depicted minus one transverse member of each saltire, so that the central pale appears to be charged with three bendlets instead, as on the Type III bottle shown in pl. xxiii *e*.

Type V (pl. xxiii *f*) may be taken to be a somewhat degenerate development of

Type IV. The mouth is no longer curved in a grin, but is set in a straight line, giving a sterner expression, and the masks themselves are usually much cruder in execution than those of the preceding types. The palmette beard is shown in incongruous and illogical combination with locks of naturalistic hair at the sides of the face, and sometimes a grimmer aspect is given by the insertion of an upright, branched line like a frown between the brows. With these masks we find a number of bottles that look like imitations of Rhenish stoneware rather than the actual thing. Some of them show a flat surface underneath, as distinct from the spiral ordinarily found on such vessels, and left by the string or wire used to cut the shaped clay from the wheel. Others show variants in the ware and the glaze, and one example (pl. xxiv *b*) from Mercer Street, Long Acre, is not of salt-glazed stoneware at all, but is made of reddish pottery in careful imitation of a Rhenish form, even to the ring foot of Types I and II, and glazed a dark red-brown with black splashes.

It may be assumed, then, that by the second quarter of the seventeenth century this Rhenish ware was being systematically imitated in London. In Queen Elizabeth's reign one William Simpson had petitioned for a monopoly to export and make stoneware drinking-vessels, and had complained that the whole trade was in the hands of one Garnet Tynes, a foreigner living at Aachen, who was accustomed to buy up all the 'drinking stone potts' on sale at Cologne and supply them to England, the Low Countries, and other places. The identifiable arms on the body-medallions bear out this indication of his main markets, and the number of London-found bellarmines with wry necks, irregular glaze, or flawed and dented sides (e.g. pl. xxiii *e* and pl. xxiv *d*) implies that he may have bought wasters, or pots that had gone wrong in the firing and were not good enough for the home market but quite suitable to sell to England. Then, as our Fellow Mr. Toppin has pointed out, a patent was granted in 1626 to Thomas Rous and Abraham Cullen for the making of 'Stone Potts, Jugs and Stone Bottells' in this country. There is no indication of the exact form these took, but it seems quite reasonable that the factory should try to turn out imitations of the characteristic and popular Cologne stoneware. Some of the Type V bellarmines, then, that do not quite conform to the usual Rhineland standards may be ascribed to this factory, and in particular (pl. xxiii *f*) a rather long-necked stoneware bottle bearing an armorial escutcheon that corresponds in general to the arms granted to the son of Thomas Rous in 1647 (see A. J. Toppin in *Transactions of the English Ceramic Circle*, no. 5 (1937), 'Rous and Cullen, Merchants and Potters').

Contemporary with Types III and IV are two other closely related types in which the grinning mouth of Type III appears to have developed a swelling or voluting of the ends, so that the face has a curiously gagged appearance, as in pl. xxiv, *b* and *c*. The volutes come close up under the nose, so that there is little or no room for the moustache. In Type VI this begins in the region of the nostrils, and both it and the beard are treated in a naturalistic manner; in Type VII the beard has become a fan-like palmette ornament and there is generally no moustache at all. An example from Long Lane, Bermondsey, bears a medallion with the name 'Molman', the date 1606, and an escutcheon charged with what



London Museum

a. Pottery imitation of stoneware mug with Type V mask



London Museum

b. Bottle with Type VI mask and armorial medallion

c. Flawed bottle with Type VII mask and medallion dated 1606



London Museum.

d. Flawed bottle with Type VIII mask and date probably intended for 1664

e. Bottle with crude Type VIII mask and woman's figure in medallion



London Museum

f. Large bottle with Type VIII mask and medallion dated 1688



London Museum

a. Bottle with Type IX mask of crude lines *b.* Bottle with Type IX mask faintly recalling Type I



London Museum

c. Bottle with triangular stamp in place of mask and medallion

d. Fulham stoneware bottle of characteristic form, with no mask at all

looks like a merchant's mark rather than any recognizable heraldic figure, and surmounted, as in the Gray's Inn Road specimen, by a crested helmet facing in the wrong direction.

We see accordingly that early in the seventeenth century the sturdy, dignified Burgher-mask of the early Cologne ware had given place to several very curious things indeed, some so grotesque as to have little claim to be derived from it, and in point of fact these last two types are not entirely human in their derivation. When the beard is hidden, and the curved mouth represents the lower edge of the face, the mask is seen to be that of a lion, as conventionally depicted on stove-tiles and other forms of stoneware, particularly those made at Raeren. Fine jugs and flagons of Raeren make often have a well-moulded lion's mask on the neck, but they were not apparently mass-produced for the popular market like these bellarmine, and consequently the lion-mask appears here only in a debased form, when the mould-cutters have ignored what it was originally meant to be and are trying to make it as human as possible by cutting down the lion's mane and giving him a beard and moustache instead. The glaze of certain examples has a strong resemblance to that of Raeren, and suggests that possibly the Raeren factories were now trying to make bearded bottles to meet the popular market in England and the Netherlands, but were doing so with the aid of mould-cutters who were used only to drawing lions and varied their technique as little as possible when producing human masks. At the same time, the occurrence of a Type III and a Type VII mask on two vessels both adorned with the same sporting picture suggests that both types were turned out by the same pottery and at no great distance of time, and a very large example at the Guildhall has medallions very like those of the satyr-masked vessel already mentioned, and is dated 1601.

At this point it may be worth while to consider the nomenclature of these bottles and jugs, and to see how people in the seventeenth century spoke of them. Ben Jonson's best known reference is that in *Bartholomew Fair*, about the gentleman who has 'wrashled so long with the bottle here, that the man with the beard hash almosht streek up his heelsh', and Chaffers also cites a long prose passage about a justice's daughter from Flint, which comes in the introduction to Jonson's *Masque of The Metamorphos'd Gypsies* and gives an imaginative and unedifying explanation of the species, but there is no attempt to assign the mask seriously to any particular person. When we turn to Cartwright's comedy *The Ordinary*, produced apparently in 1634, we find a description of a vessel called a bellarmine but said to look like Eglon, King of Moab, who is described in the Book of Judges as 'A very fat man'. What we also find in the same passage is an expressive synonym. Christopher, the drunken curate, describes his opponent as

Like a larger jug, which some men call
A Bellarmine, but we a Conscience.

In other words, something with which the serious drinker must wrestle and contend. The wrestling metaphor occurs a good many times in connexion with drinking in early-seventeenth-century literature, and is particularly easy to understand when one considers the technique of drinking out of a stoneware bottle with

a large body and a small handle. The fingers are crooked through the loop of the handle, the weight of the body is taken on the wrist or forearm and the bottle turns over on its back, face upwards, as if it were being given a hip throw. The zealous divine, setting out to confute the Church of Rome with a jug at his elbow, might describe his work as 'wrestling with Bellarmine' and his relaxation as 'wrestling with his conscience', and to the outward observer he would be visibly wrestling with the jug of liquor, so it is not surprising that the ideas should become associated in this way and Bellarmine or Conscience should come to be the name of a beer-jug without specially denoting any portrait upon it. Indeed, it is quite possible that the word was used, like Jeroboam today, to indicate the size of the jug, not its decoration, and was not necessarily restricted to bearded vessels.

On the other hand, there *is* a name attached to the portrait in the latter part of the century, and once again it is the name of a notorious opponent of the Protestant faith. Dr. Plot, in his *Natural History of Oxfordshire*, says in 1676 that stoneware vessels called 'd'Alva bottles' had been 'heretofore made only in *Germany*, and by the *Dutch* brought over into *England* in great quantities', but that John Dwight, the potter of Fulham, had now discovered the secret of this Cologne stoneware, and the Glass Sellers' Company of London had a contract to buy only his work in future and refuse further foreign importations. Right at the end of the century, also, comes Evelyn's *Numismata* in 1697, with its lines about the Duke of Alva 'of whom there are a Thousand Pictures (not on medals only, but on every Jugg-Pot and Tabacco-Box) showing a most malicious, stern and merciless Aspect, fringed with a prolix and squalid Beard, which draws down his meager and hollow Cheeks, Emblems of his Disposition'. The resemblance is not a very close one, but it is again comprehensible that a bottle with an ugly face on it might be convivially identified with a notoriously bad character, particularly one so notorious in the Netherlands, the headquarters of systematic drinking and anti-Spanish sentiment. The face to which Evelyn refers is obviously Type VIII, which is found on a great number of bottles and shards in London (pl. xxiv *d* and *e*). A few of them still have the characteristic form, glaze, and body decoration of Rhineland pieces, and in these the mask is recognizably that of a lion, its lower lip drawn up in the centre and the sides of the mouth stretched in the way affected by heraldic and decorative lions of the time. Most of the specimens, however, show the mask in a cruder form. The leonine aspect is not realized, and the mouth takes an hour-glass shape and is sometimes equipped with teeth, sometimes with no more than crude lines about a saltire. The features are distorted, the expression savage and uncouth, and the neck of the bottle is longer, and its rotundity proportionately less, than in most of the preceding examples. Here, then, we may be presumed to have the vessels Dr. Plot mentions, made by the ingenious Mr. Dwight in imitation, but without full understanding, of the work of the Rhineland potters, and a bottle of this type at the Guildhall shows apparently an English variation on a Rhenish theme, since the body bears an escutcheon resembling that of Amsterdam, but the saltires are replaced by roses like those in the Rous arms. A London Museum specimen from Fish Street Hill presents rather a problem in this connexion, since its body-medallion bears an escutcheon with an elaborate merchant's mark and three digits

at the foot of it that look like a date. On one side we have a 1 and a 6, on the other a 4, but no indication that any fourth figure has been smudged or cut off in the moulding. A date in the 1640's would suit very well with what is known of Messrs. Rous and Cullen, but the merchant's mark in the shield ends in a small ring that might be taken for part of the date. Indeed, on first examination the date was thought to be 1604, but the type of the mask is in such contrast to the general style and standard of the early-seventeenth-century moulds that it may be permissibly called in evidence to support the contention that a careless mould-cutter has merely omitted a digit for which he had no room, or that he intended to write 1664 and confused the scroll at the point of the escutcheon with the figure 6 that he had not, in fact, done. This would seem to be the likeliest date of all, in general style. Other examples from London sites are dated 1661 and 1688 (pl. xxiv *f*) and crude examples at the Guildhall Museum and at Peterborough are dated as late as 1699.

Contemporary with these late specimens are those of Type IX, which is characterized by the coarseness and crudity of its execution. As pl. xxv *a* and *b* show, there is no longer any attempt to simulate flowing locks of hair; instead the beard and moustache are indicated by roughly incised lines, sometimes in imitation of various early types, but often without so much as a mouth at all. Body-ornament consists usually of elaborate multiple rosettes, merchants' marks, and occasional armorial medallions, and the bases of the crudest specimens are not string marked but plain. The mask, once the main feature of the decoration, is of rapidly diminishing importance; Fulham turned out a number of exactly similar vessels without it, and there is one example in which a small palmette-patterned triangle occurs once on the body and once high on the neck of the vessel, in the position usually occupied by the mask (pl. xxv *c*). It is the last debased vestige of the feature that once gave these vessels their original distinctive character, as opposed to the plain stoneware bottles of the seventeenth century.

TWELFTH-CENTURY POTTERY FROM EXETER

By G. C. DUNNING, F.S.A., and AILEEN FOX, F.S.A.

EXCAVATIONS on the bombed sites in the centre of Exeter were carried out in 1945-7 on behalf of the Committee for War-damaged Exeter: their main objective was to gain an understanding of the history and plan of the city in Roman times, but the remains of later periods were also to be investigated as opportunities arose in the course of the work.¹ An important group of early medieval pottery was found in 1946, and it is considered to deserve publication apart from the main report on the excavations.

The pottery was found in a small pit situated in the centre of the plot of ground lying between South Street, Fore Street, Milk Street, and George Street, which was occupied by the Forum in Roman times (Area I, pit 3). The pit was oval, measuring 5 ft. 6 in. by 6 ft. 7 in. It had been cut through the gravel surface of the Forum, 1 ft. 9 in. thick, and the underlying early Roman occupation layers, 9 in. deep, into the natural soil, but it was impossible to ascertain its full depth because the late Roman and medieval strata had here been levelled off. Judging by the street and floor levels of the adjacent ruined St. George's Church (late Saxon and thirteenth century), the depth of the pit is unlikely to have exceeded 5 ft. The filling was a dark greasy soil containing many animal bones; these have been identified by Dr. F. C. Fraser of the British Museum (Natural History) as belonging to sheep, pig, and oxen, the latter predominating.

The pit, therefore, was a household refuse pit, and judging by its small size it would have filled up in a short time; the pottery in it can therefore be regarded as a closely dated group.

A. F.

The pottery from the filling of the pit comprises two classes: (1) cooking-pots, a bowl and a lid of types current in south-west England in the first half of the twelfth century, and (2) fragments of a jug and a cooking-pot imported from France. The group is notable for the wide range of rim-forms of the local cooking-pots, and for the association with the local wares of pottery brought by sea-trade from the continent.

(1) LOCAL POTTERY (fig. 1)

Cooking-pots

These are represented by the greater part of a pot complete in section (no. 1) which has been restored, and some sixteen rims of different vessels. The type is broad and squat, with vertical or slightly everted neck, high rounded shoulder, and sagging base only a little less in diameter than the bulge. The rims show a very

¹ The excavation report is to be published by the History of Exeter Research Group of University College, Exeter, in co-operation with the Exeter City Council, in 1951-2.

wide range of sections and may be divided into three main types. (a) Rims sloping outwards on top with flange outside and thin inner margin (nos. 1-2); sloping or rounded rims with flange or beading both outside and inside (nos. 3-4); and rims of the same general section as these but thicker and more rounded, either expanded on both sides (no. 5) or with internal beading (no. 6). (b) Rims with slight thickening outside and internal bevel (no. 7), which feature may be less well defined and rounded (no. 8) or have the inner margin emphasized as a beading (no. 9). (c) Simple rims with outward slope (no. 10), slightly beaded inside (no. 11) or flat-topped with more or less marked flange outside (nos. 12-13).

Three fabrics may be distinguished amongst the cooking-pots. The ware of the majority is coarse and laminated but fired very hard, and the backing is crushed flint and quartz particles, which stud the surface with tiny lumps. About one-third of the pots are of similar but finer ware, and the walls are thinner (nos. 1-5); the backing is crushed finer and used more sparingly. Finally two pots (nos. 10-11) have soft white grits as well as flint, which has largely weathered out leaving the surface pitted. The surface was smoothed by hand whilst the pots were being turned, leaving the surface marked by slight irregularities through which the grit protrudes in places. On the finer quality wares the surface is more evenly smoothed and shows less grit.

Cooking-pots of this character, with an equally wide range of rim-form and close similarities of fabric, are known from a number of sites in south-west England, where they form a regional group dated not later than the middle of the twelfth century. A long series of rims closely comparable with those from the George Street pit is published from other sites in Exeter—Mary Arches Street, North Street West, and Smythern Street;¹ many of these rims have a well-marked internal bevel, while a few are flat-topped or simply everted and rounded, and thus correspond with types (b) and (c) at George Street. The assemblage is evidently the considerable output of kilns in the neighbourhood, supplying wares to the Exeter market. In Somerset, analogous cooking-pots with internally bevelled rims have been found in excavations by Mr. H. St. George Gray at Norman Castle sites, such as Castle Neroche,² the mound at Downend, near Puriton,³ and on the summit of Burrow Mump, Burrowbridge.⁴ The sharply folded rims at Lydney Castle⁵ are an exaggerated form of the same type; this and similar derivatives are not, however, limited to the west country, and occur farther north at Lyonshall, Herefordshire, and also farther east, for instance at Swerford, Oxon.⁶

1. (Pl. xxvi b.) Restored cooking-pot, wide-mouthed and squat, with high shoulder and broad sagging base. Rim sloping outwards, flanged outside and undercut. Gritty grey ware, surface reddish-brown with grey patches.

2. Similar rim, flange more sharply defined. Grey ware with flint grit and sand, smoothed light-red surface.

¹ *Proc. Devon Arch. Expl. Soc.* i (1931), 139, pl. xi.

² *Proc. Somerset Arch. Soc.* xlix, 46, fig. 4, 3-19.

³ *Ibid.* lv, 170.

⁴ *Ibid.* lxxxv, 121, pl. vii, 7, 9, 14.

⁵ *Antiq. Journ.* xi, 255, fig. 6.

⁶ *Oxfordshire Arch. Journ.* lxxxiv (1938), p. 91, fig. 3, 1.

3. Large cooking-pot. Rim sloping outwards, flanged outside and beading inside. Grey ware with sparse flint, pitted light-brown surface.
4. Similar rim, rounded on top, and slightly folded over inside. Grey ware with fine flint grit, smoothed light-red surface.
5. Cooking-pot rim, expanded both sides and rounded outside. Grey ware with fine flint grit, harsh grey surface with red tones.
6. Large cooking-pot. Rim thickened outside, rounded on top, and rolled over inside as a rounded beading. Grey ware with fine flint grit, light-red surface.
7. Large cooking-pot. Rim sloping outwards, with wide internal bevel. Grey ware with sparse flint grit, uneven grey surface with brown tones.
8. Similar cooking-pot. Rim beaded outside and bevel rounded. Coarse laminated grey ware with fine flint and stone grits, uneven grey surface with light-brown tones.
9. Similar rim, rounded on top and bevelled inside with internal beading. Coarse grey ware with much flint and stone grits, uneven grey surface with light-red patches.
10. Small cooking-pot. Simple rim sloping outwards. Grey ware with fine white grits, pitted grey surface with red tones.
11. Similar rim, with small beading inside, and step at base of neck. Black ware with much fine white grit and a little flint, pitted uneven dark-grey surface.
12. Cooking-pot rim. Bell-mouthed, rim flat on top and outside edge pinched thin. Coarse grey ware with much flint grit, light-brown surface with grey tones.
13. Similar rim but heavier, with rounded flange outside. Coarse grey ware with much flint grit, light-red surface discoloured black.

Bowl

14. Two rim sherds of very coarse ware, coarser than the majority of the cooking-pots, and fired very hard. Grey ware with much flint grit speckling the surface, which is grey with light-brown tones. The rim slopes outwards, with thin inner margin and rounded flange outside. A slight hollow below the rim sets it off from the straight side. The complete vessel would have a sagging base, and it is comparable with larger bowls from Burrow Mump,¹ found in association with cooking-pots of south-western types, as mentioned above. In the west country this type of bowl is ultimately derived from bowls with heavily flanged rims in the St. Neots-Thetford group of the Late Saxon period in East Anglia. The closeness at this connexion is shown by several discoveries in the Oxford region published by Mr. E. M. Jope.² Some of these are spouted pitchers, cooking-pots, and flanged bowls actually traded from East Anglia along the line of the Icknield Way, whilst others are local copies, covering the late eleventh century and the first half of the twelfth century. The sporadic derivatives in the south-west are not, apparently, earlier than the middle of the twelfth century, and the Exeter bowl is noteworthy as showing the extension of this influence as far as south Devon.

Lid

15. (Pl. xxvi a). Restored dome-shaped lid with small knob. The rim is flat with small internal beading. Coarse gritty grey ware, roughly smoothed grey surface with buff patches. Lids are very uncommon in the twelfth century, though examples of the Late Saxon period have been found at Thetford.

¹ *Proc. Somerset Arch. Soc.* lxxxv, 123, pl. vii, 2, 22.

² *Oxoniensia*, v, 42; x, 97; xi-xii, 165. *Berks. Arch. Journ.* 1, 52.

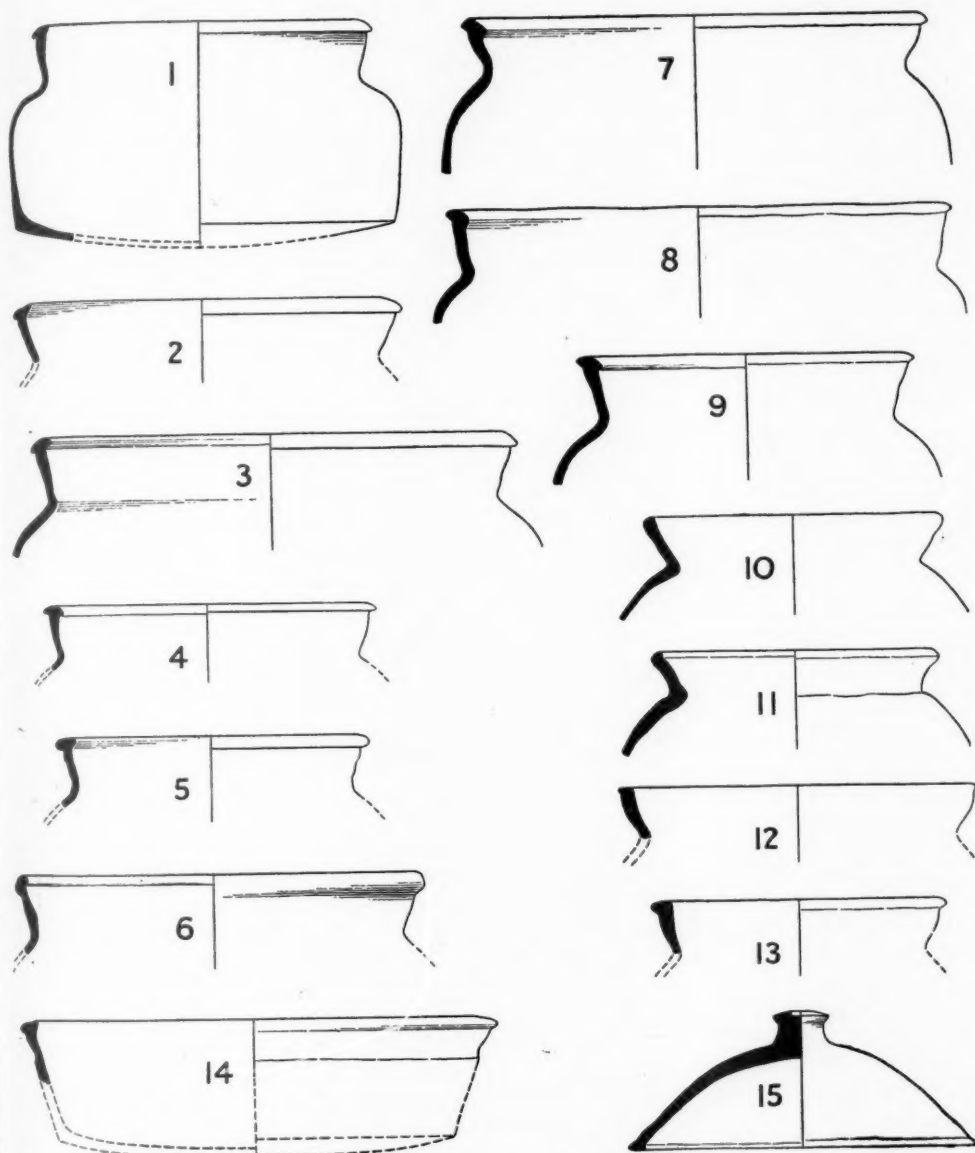


FIG. 1. Twelfth-century pottery from Exeter. (1)

(2) IMPORTED FRENCH POTTERY (fig. 2)

1. (Pl. xxvii a.) Sherd from upper part of a jug, of close-textured light-red ware with sparse grit. At the base of the neck is an applied cordon of the same clay, with roller-stamped trellis pattern deeply and clearly impressed. Attached to the cordon is a vertical strip of white clay, also trellis-stamped, and covering a wide band of trellis pattern impressed in the side of the pot. The sherd has overall yellowish-green glaze of good quality, lustrous and finely crackled, covering the decoration. A fragment of plain sagging base of identical ware probably belongs to the same pot.

2. (Pl. xxvii b.) Restored cooking-pot of gritty buff ware. The outside is buff- or yellow-toned above the shoulder, and grey towards the base. The pot is regularly wheel-turned, and the body is marked by wide corrugations. The shape is wide-mouthed and globular, with a shallow sagging base. The rim has an internal bevel, and outside is a collar, undercut and set off from the straight neck. Above the shoulder is a band of trellis pattern sharply impressed by a roller-stamp.

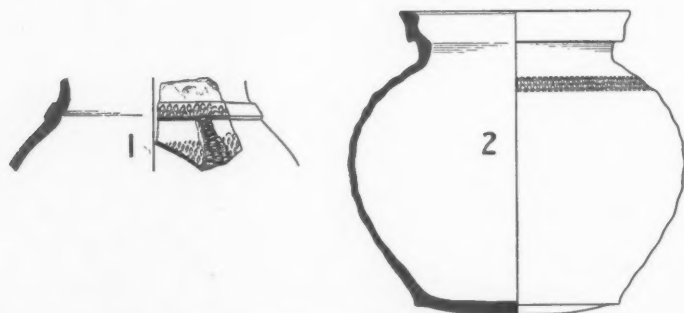


FIG. 2. Imported French pottery from Exeter. (1)

A jug exported from Normandy to Pevensey Castle¹ early in the Norman period provides a close parallel for the decoration on the Exeter sherd, and also suggests the shape of the vessel to which this and the sagging base belonged. The Pevensey jug has a cordon below the neck, with roller-stamped trellis pattern on it, and two bands of the same pattern are impressed round the upper part of the body, exactly as on the Exeter sherd. In addition the jug has orange-red painted stripes on the body, and the whitish ware is unglazed; these features indicate a later date for the Exeter sherd, with its use of different coloured clays in the decoration and overall glaze of good quality. Another import to this country from Normandy is the pitcher found at Dover.² This has a tubular spout against the rim, and is decorated with red-painted stripes on the body. The third site for this class of ware is Stonar, near Sandwich, where Mr. W. P. D. Stebbing has found fragments of red-painted cooking-pots with collared rims and sagging bases.

In France red-painted pottery is known from several sites in Normandy, the majority being east of the Seine, and at Paris (fig. 3), and it appears to be typical of this region at about the time of the Norman Conquest. At Rouen there are

¹ In the Sussex Archaeological Society's Museum at Lewes. *Arch. Journ.* lxx, 129, pl. iv, 3.

² *Antiq. Journ.* xxv, 153.



a. Lid from Exeter ($\frac{1}{2}$)



b. Cooking-pot from Exeter ($\frac{1}{2}$)

Photos: Ministry of Works



a. Sherd of imported jug from Exeter ($\frac{1}{2}$)



Photos: Ministry of Works

b. Imported cooking-pot from Exeter ($\frac{1}{2}$)

many fragments of large jugs or pitchers with pinched-out lips or tubular spouts, in ware almost white or yellow toned, and unglazed. Sherds from Rue Guillaume le Conquéran at Rouen have elaborate applied strip decoration or cordons on the neck, with roller-stamped trellis pattern or small stamps of a cross in a circle, and vertical finger-printed strips on the body, covering bands of trellis pattern impressed on the side of the pots. Many of these fragments have red painting on the neck and body. Another relevant vessel is from St. Vincent-de-Nogent, near Neufchâtel-en-Bray, Seine Inférieure. This is a counterpart of the Pevensey jug, and also has a trellis-stamped band below a cordon on the neck and red-painted stripes on the body.

In Normandy there is no dated material to fill the gap between these red-painted wares and the finely decorated and glazed jugs of the thirteenth century at Rouen. These later vessels have plastic and applied ornament, often forming panels and medallions carried out in different clays and slip technique, and impressed with rouletting. The Exeter sherd illustrates a stage of development intermediate between these two ceramic groups at Rouen, and for this reason it may be dated twelfth century, independently of its association with pottery securely dated to the same period on local evidence.

Parallels for the Exeter cooking-pot occur over a wider area in France than those for the jug, but the closest analogies are again in Normandy. The rippled or corrugated surface of the Exeter pot is characteristic of much pottery dated between the eleventh and thirteenth centuries in Normandy, and in fact this treatment of the surface has been called *décor annelé*. It occurs, for instance, on cooking-pots from the upper occupation level of the Motte de la Nocherie, St. Bômer-les-Forges, Orne,¹ assigned to the eleventh and later centuries, whilst farther east in Seine Inférieure it persists into the thirteenth century.

The rim of the Exeter pot, with a well-defined collar separating it from the neck, is a common north French type, and examples may be quoted from the Motte de la Nocherie,² at Évreux (in a deposit dated late eleventh century),³ and at Roncherolles-en-Bray, Seine Inférieure.⁴ This rim-form is not, however, confined to Normandy, and variants of it are found at Paris and in Poitou, to go no farther afield.

Roller-stamped patterns are also known in north and north-west France on cooking-pots of about the eleventh or twelfth century. No less than seventy different stamps are recorded from a kiln-site at Meudon, near Vannes,⁵ though here the rims are simply everted and lack the collar of the Exeter pot. Although a parallel for the trellis-pattern stamp on a cooking-pot from farther east cannot be quoted, this particular stamp is of frequent occurrence on jugs and pitchers in Normandy, as mentioned already.

In general, close parallels for the decoration on the fragment of jug are known from Normandy and are characteristic of this region, particularly at Rouen. The glaze on the Exeter sherd shows that it is later in date than the red-painted wares of Normandy and the jug exported to Pevensey, and it may thus be referred to the

¹ *Bull. Soc. Préhistorique Française*, vii, 164.

xxvii, 127.

² *Ibid.*, fig. 6, A.

⁴ *Ibid.* xxiii, 60, fig. 12.

³ *Bull. Soc. normande d'Études préhistoriques*,

⁵ *Revue archéologique*, xxiv, 67.

first half of the twelfth century. The Exeter cooking-pot is also a recognizable north French type, and although its origin is not capable of being so closely defined as that of the jug, the same source for it in Lower Normandy is in agreement with the evidence as known at present.

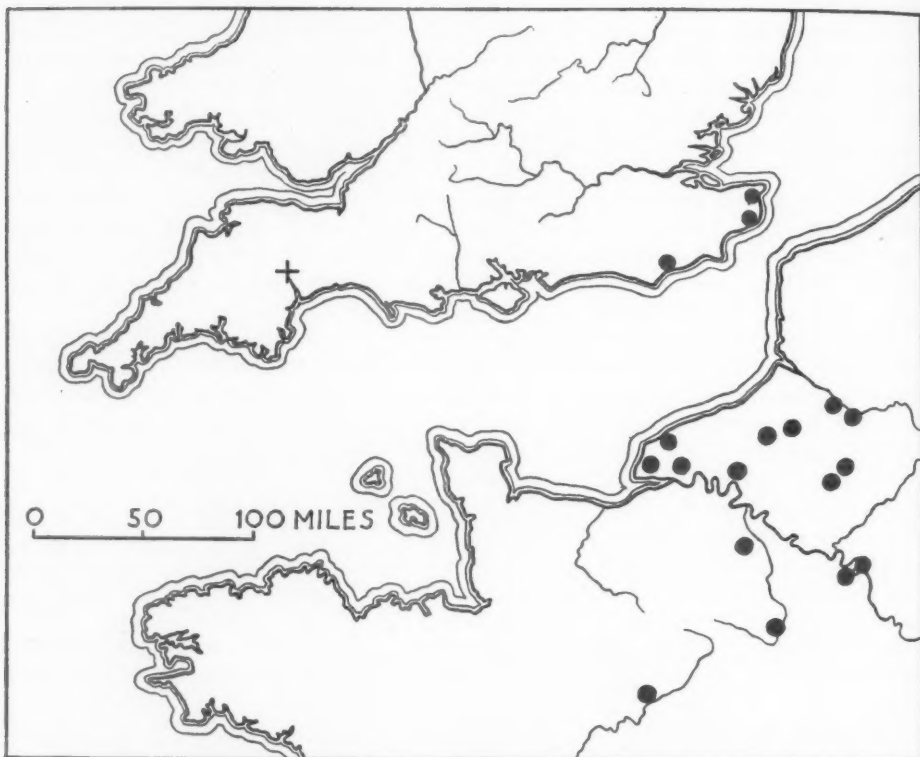


FIG. 3. Distribution of medieval red-painted pottery in north-east France and England. Exeter is marked by a cross.

TRADE IN THE NORMAN PERIOD

With regard to the general question of trade connexions with France in the Norman period, it may be pointed out that the red-painted pottery of early character is known only from sites grouped in extreme south-east England, at Pevensey, Dover, and Stonar (fig. 3). These imports are evidence of direct cross-Channel trade after the Conquest, between Normandy and the Cinque Ports confederation. It may be inferred from the distribution of red-painted pottery in Normandy and south-east England that the basis of this connexion was the wine trade of Rouen,

already established with London early in the eleventh century, and still prosperous during the latter part of the twelfth century.¹ Assuming that the presence of French pottery at Exeter is to be explained as due to the same economic background, then it is evidence of the extension of this trade down-Channel and of its continued activity into the first half of the twelfth century. It may be expected that the blank on the map along the south coast may be filled by future discoveries at the intermediate ports, such as Southampton and Chichester.

G. C. D.

¹ W. Cunningham, *Growth of English Industry and Commerce during the Early and Middle Ages* (1915), p. 197; *Bull. Inst. Hist. Research*, xxi, 145-6. It may be added that Rouen appears to have supplied wine to London and the Cinque

Ports until the mid-thirteenth century. At Pevensey, Stonar, Canterbury, and London have been found decorated jugs of types with precise analogies at Rouen, which presumably were brought over by the wine trade.

THE ORIGIN OF THE FUSEE

By H. ALAN LLOYD, F.S.A.

THE fusee, as applied to horology, is a conically shaped arbor affixed to the main driving-wheel, or great wheel, of a spring-driven clock. It applies the principle of the lever to equalize the diminishing power of the spring as it runs down (fig. 1). The word is derived from the Latin *fusata*, a spindle filled with thread, which is quite an apt description.

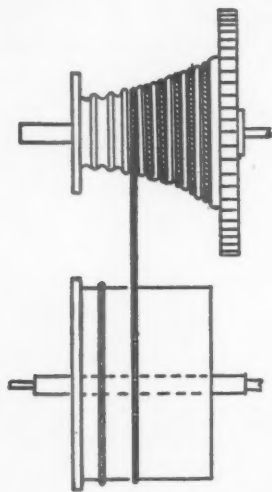


FIG. 1

The earliest known application of the fusee is in a clock which the Society owns and which is kept in a glass case in the Meeting Room. This clock, by Jacob the Zech, is especially interesting inasmuch as it is dated. An inscription around the mainspring barrel reads *Daman zahlt 1525 Jar da macht mich Jacob Zech zu Prag ist Bar*, which may be rendered 'When we had reached 1525, Jacob the Czech made me in Prague—'tis true'.

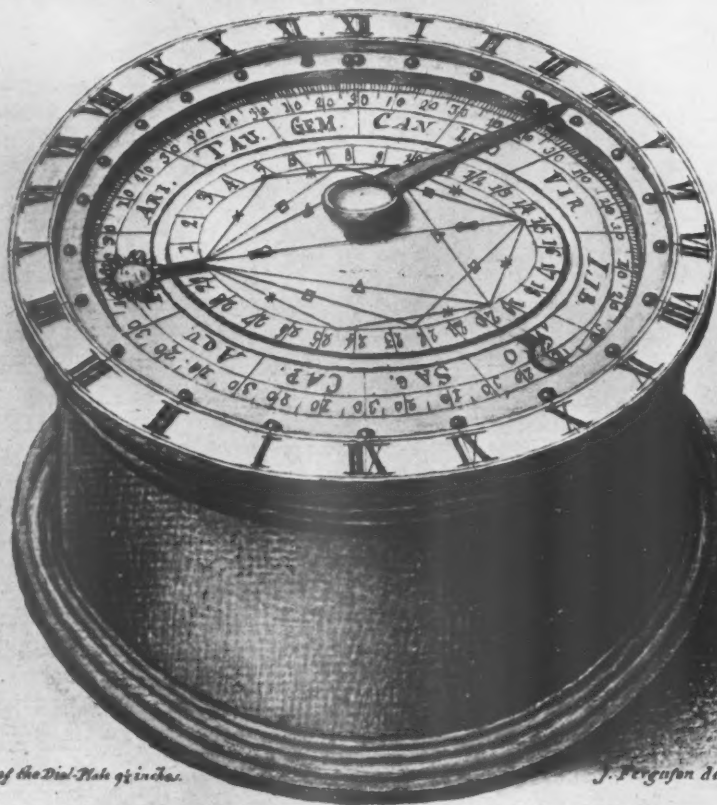
The clock which is seen in pl. xxviii has been fully described in a somewhat verbose article by Captain W. H. Smyth, Director, in *Archaeologia*, vol. xxxiii (1849), pp. 8-35; in the Society's Library is also the account of it which appeared in the *Horological Journal* during the years 1930 and 1931. Only a brief description will therefore be given here.

The present note is inspired by the recent discovery by the writer of a sketch of the clock made by that famous eighteenth-century astronomer and horologist, James Ferguson, to whom the clock at one time belonged (pl. xxix). Ferguson's



Clock by Jacob Zech in the possession of the Society

A CLOCK by which a blind Man may know the time of the Day or Night, and also the Places of the Sun and Moon in the Ecliptic: made in Germany in the Year 1525, and now in the Possession of James Ferguson F.R.S. A.D. 1773.



Diam^r of the Dial-Plate 9 inches.

J. Ferguson delin.

The Hand goes round the Dial-Plate in 24 Hours, the Sun goes round through all the 12 Signs of the Ecliptic in a Year, the Moon goes round them in 27 days 8 hours, & from the Sun to the Sun again (or from Change to Change) in 29½ Days, shewing her Age on every day of the Year in a Circle divided into 29½ equal parts.

At the Noon XII is a double Knob, and a single one at every other Hour. So that a blind Man, by feeling round from the double Knob over the rest, and counting them till he comes to the Hour-hand, may by that means know the time: and as two knobs answer to a whole Sign, and as the double knob is against the Beginning of Cancer, he may count the rest to the Sun or Moon, and so find their Places in the Ecliptic.

Sketch of Jacob Zech's clock in Ferguson's Commonplace Book

sketch is incomplete; he appears to have missed the significance of the moving ring to which reference is made later. Smyth says that the clock was bequeathed to the Society by Mr. Henry Peckitt, of Compton Street, Soho, whose description of it reads: 'This Horologium was made a present of to James Ferguson, (who gave Lectures in London, and was the Author of Astronomical and Mechanical pieces) by a gentleman, and when Ferguson died, and his things were sold, I purchased it about the year 1777.' Here in this sketch we have proof of the clock having been in Ferguson's possession. The original of the sketch is in Ferguson's *Commonplace Book* and is reproduced by permission of the Librarian of Edinburgh University.

The dial seen in pl. xxviii shows a fixed and raised outer ring marked I to XII twice over, the single hand making one revolution in 24 hours and indicating mean time. The next ring with arabic numerals 1 to 24 has knobs at each hour with two at 24; it is movable, being only a friction fit. Smyth states and Otto repeats that this movable ring, when properly adjusted, can be used to record sidereal time. This is true, but, since the fixed outer ring has only a small dot to mark the half-hours and the interhorary marks on the movable ring are only at quarter-hour intervals, it is difficult to see how a daily difference of 3 min. 56 secs. could be with any accuracy recorded, especially by the royal lady for whose use the clock was intended.

The writer has discussed this point with Dr. Ward, and has come to the conclusion that this movable ring is for the recording of the Italian hours. These were calculated as twenty-four equal periods (hence the 1-24 in the movable ring) from sunset to sunset. As seen in the illustration, sunset would have been at 5.30 p.m., the hand indicating 10 a.m. mean time, 16.30 hrs. Italian time. This transposition of hours would, of course, be only exact at the equinoxes, but the general degree of inaccuracy in clocks at this period was such that the slight daily difference in the length of the day would be masked with a daily adjustment.

As will be seen later, the clock was made for presentation to an Italian lady living in Prague, so that the introduction of Italian hours into a clock to be used outside Italy would be quite natural.

The significance of the pointer fixed at 18 hrs., moving with this ring and reading on the Zodiacal circle, is not clear. This Zodiacal circle has each of the signs divided into 5° divisions, with inner ring inscribed with the initial letter of the sign and the word *BONUM*, *MALUM*, or *MEDIUM*. The sign of the month was believed to assert a good, baneful, or medium influence on one's life and actions; astrology entered into every phase of one's life from birth to the grave.

Underneath the central disc is a second disc, to which the hand carrying the moon's effigy is attached. This revolves in 27 days, 8 hours, but since, during its revolution, the sun is travelling through one of the signs of the Zodiac, it results that the moon hand passes under the sun hand once in 29½ days, the approximately correct period, which is marked on the edge of the disc. The sun hand makes one revolution in 369 days, and is thus not quite accurate.

The central disc contains the lines of the trines, quartiles, sextiles, conjunction, and opposition used in astrology—just how, the writer does not profess to understand.

As has been already noted, the hour hand revolves once in twenty-four hours and indicates mean time.

It will be noted that above Gemini and Cancer are two series of letters; these are the initial letters of the twelve signs and are read off left to right in the outer series, returning right to left in the inner. By projecting the dividing lines between each to the centre of the dial the declination for the month is arrived at.

Pl. xxx c shows the movement of the clock in which the fusee itself is clearly seen as well as the inscription around the mainspring barrel, giving the date 1525. The foliot balance consists of a spirally wormed fine rod, centrally supported and carrying two small lead weights, the position of which can be adjusted along the worm, to regulate the going of the clock. Two banking-pins to limit the arc of swing of the foliot are seen each side of the arm carrying the balance.

With the exception of the crown wheel, seen placed vertically near to the side of the mainspring barrel, which is of brass, all the wheels and pinions of the movement proper are of iron. The ratchet wheel, pierced with holes, used for the setting up of the mainspring, and the similar wheel marked with the quarters in the foreground, are of brass, as is the mainspring barrel. According to Otto, who had the clock all to pieces, the mainspring itself is of beaten brass. A full description of the trains with diagrams, written by Vulliamy, is given by Smyth.

Another inscribed mainspring barrel, also dated 1525, is seen in pl. xxx a. This clock is in Prague and little further information can be gleaned about it. One assumes that with such a mainspring a fusee would have been used. The inscription reads *Gedenk an die lecten Stund Salutis anno 1525*, which may be translated, 'Think on the pleasant hours Greetings A.D. 1525'. In an exhibition of clocks and watches in Prague in 1914 this exhibit, no. 42, was ascribed to Jacob Zech.

Jacob's master's punch, a foliot balance flanked with the letters J and Z, is seen in pl. xxx b.

We will now pass to the heraldic decorations. In pl. xxviii will be seen in the central shield the arms of Poland together with those of the house of Visconti of Milan. This latter point is important to the theory to be propounded. Around the sides of the clock appear the arms of Visconti (pl. xxviii), Poland, and Lithuania.

It has been satisfactorily established that the clock was a gift from King Sigismund I of Poland to his second wife Bona whom he married in 1518. Now Bona was daughter of Giovanni Galeazzo Sforza Visconti, Duke of Milan, hence the arms on the clock.

While, up to now, we have been content to ascribe the invention of the fusee to our friend Jacob, are we sure he was not only putting into practice the ideas of another?

In the sketch-books of Leonardo da Vinci sketches of the fusee appear several times. Fig. 2 shows some of them.

According to Smyth, Bona Sforza was born in 1494. Leonardo was attached to the court of the Sforzas from 1481 till some time in the late 1490's. He returned to Milan in 1506. Bona would therefore probably remember him from her childhood.



a. Mainspring drum dated 1525 of Zech clock in Prague



b. Jacob Zech's maker's mark



c. Movement of Jacob Zech's clock, showing original fusee

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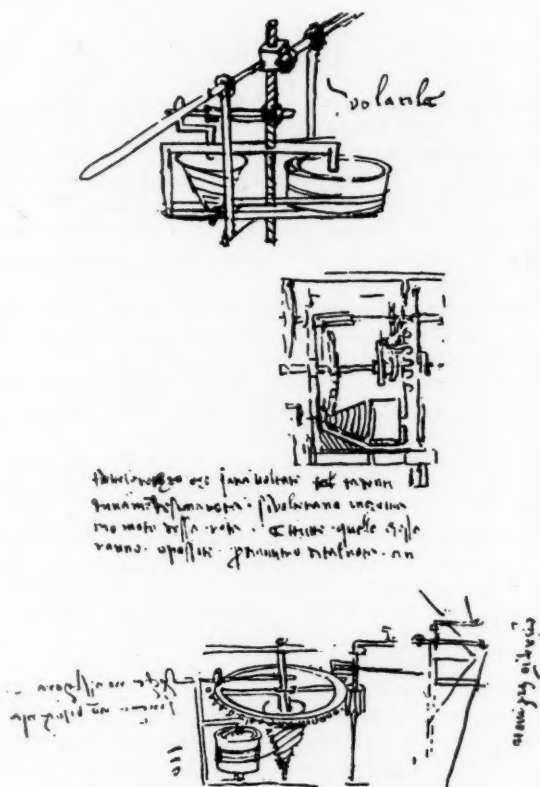


FIG. 2. Leonardo da Vinci's sketches of fusees.

In the meantime he was in Florence, Rome, and Mantua. At this period the University of Prague, which was founded in the late 1340's, was the centre of learning in Europe. There would be an interchange of knowledge between its members and those of other centres of learning, such as existed at Florence and Mantua. In this way, or by virtue of his indirect contact with Leonardo through the Sforzas, Jacob may well have had a knowledge of Leonardo's ideas. We shall probably never know, but there would seem to be reasonable grounds for, at any rate, not lightly dismissing the theory.

NOTES

A gold ring found at Malton in 1774.—Mr. Dudley Waterman contributes the following:—The engraving here reproduced (pl. xxxi) illustrates a finger-ring, evidently drawn at natural scale together with a detailed development of its ornamentation; the accompanying caption furnishes the information that 'this ring weighs one ounce four pennyweight fine gold and was found in a garden at Malton in Yorkshire A.D. 1774', also that the ring, presumably at the date of engraving, was 'in the possession of A. Hunter, physician at York'.¹ The source of the engraving remains unknown, but the irregular edge of the paper and the presence of pencilled guide lines suggest extraction from a book, presumably of local antiquarian interest.

The same ring, however, has received notice in the *Gentleman's Magazine* on two occasions. In part 2 of the number for 1784 the following communication headed 'Malton, Aug. 7', and signed 'A. Beamont' appears on p. 734: 'I enclose you an exact drawing of a ring . . . found a few years ago in this neighbourhood . . .' and is accompanied by an engraving of the ring and a developed drawing of its ornament, both evidently portrayed at the natural scale. In part 2 of the number for 1796 on p. 552 is published a letter headed 'Oxford, Feb. 20', and signed 'D. Prince': 'The ring, of which I send you a sketch . . . weighs one ounce five pennyweights fine gold, and was found in a garden, at Malton, in Yorkshire, in 1774.' The sketch shows the ring evidently at actual size together with a developed drawing at half scale. Comparison between the engraving here illustrated (A) and those of the *Gentleman's Magazine* of 1784 (B) and 1796 (C) demonstrates, by the presence of minor differences of detail, the use of three different representations of the same ring. Engravings A and B are practically identical; the former may be the first in point of time, the second being copied from it rather than a redrawing of the ring itself. In engraving C, however, the ring is drawn somewhat flattened and the detail of the ornament is more clearly defined; it can thus hardly be considered a copy of either A or B, and suggests that the engraver was working with the ring itself in front of him. It may be that all three plates are the work of the same engraver, but as the ring receives attention from correspondents in both Yorkshire and Oxford this appears unlikely. The verisimilitude of the engravings, in the absence of the object itself, must always remain doubtful, but if the measure of agreement observed in all three engravings is the work of more than one craftsman, then so much more confidence can be placed in the evidence of independent observation.

The ornament of the ring, evidently carried out in relief, consists of four roundels, three enclosing what are presumably quadrupeds enmeshed in coils formed by the elongation of their own limbs, the other containing a cruciform design with animal-headed terminals. Between the roundels are shown pairs of coiled serpents, in most cases confronted and the background in one instance filled by pellets. In the circumstances a detailed analysis of the design is impossible, but it may be observed that the quadrupeds seem to approximate to those that appear at an advanced stage of Anglian monumental art as, for instance, on the Ilkley crosses.² The coiled serpents present difficulties, but if taken on their face value must reflect the influence of Viking taste with which the presence of space-filling pellets is in accord.³ But it may well be that the 'serpents' are no more than the engraver's interpretation of a motif such as the confronted winged bipeds that are represented, for example, at Ilkley.⁴ Only re-examination of the ring itself can settle these difficulties, and it is in the hope that the object still exists and may yet be made available for study that this note is written.

¹ This is certainly the Dr. Alexander Hunter who practised in York from 1763 until his death in 1809. See Robert Davies, *A Memoir of the York Press*, 1868.

² Collingwood, *Northumbrian Crosses*, figs. 61–3.

³ Cf. Crathorne, *Y.A.J.* xix, 305, *e*.

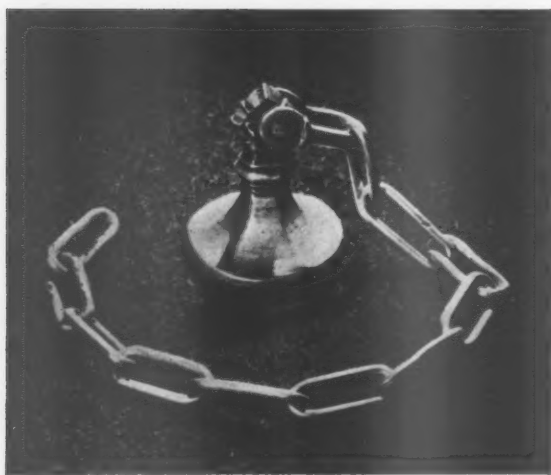
⁴ Collingwood, *op. cit.*, fig. 62, *e*.



Reproduction of engraving (same scale as original)



a. Part of Roman shale table-leg found at Corfe Castle, Dorset ($\frac{1}{2}$)



b. A fourteenth-century silver seal and chain of Henry of Burradon found in Northumberland



c. The matrix ($\frac{2}{3}$)

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A Roman shale table-leg from Dorset.—Miss J. E. A. Liversidge, F.S.A., sends the following note:—Since my article on 'Tables in Roman Britain' was published,¹ two further examples of shale table-legs from this country have been brought to my notice. One is a claw-foot excavated at Caerleon,² closely resembling the feet from Maiden Castle and South Street, Dorchester, and of particular interest as being a specimen of shale furniture from a site outside the Dorset area. The other fragment, illustrated on pl. xxxii *a*, was discovered in 1938 in the course of working open-cast for clay in Four Acres Field, Norden Clay Works, Corfe Castle, and presented to the Dorset County Museum, Dorchester.³ It was lying on, or in the top of, the lignite formation associated with the clay and no other finds of Roman date were found along with it. But the Romano-Britons are known to have worked these local clays, and many shale objects have come to light at various times at the Norden Clay Works.

The new fragment is carved in the shape of an animal-head and bears some resemblance to the other Dorset examples, while not being a replica of any of them. It is probable that it was topped originally by a tenon, but if so, the tenon has been broken away, and the surface roughly tooled. The worn state of the creature's ear-tips, and the fact that the left side of the head has flaked, or been shaved off, suggest that the object was in use for some time. Enough, however, remains of the ears to prove that they pointed forward in the manner characteristic of all these beasts, for example, of the beast from Colliton Park, to quote the clearest instance. In the treatment of the brow and the surviving portion of the muzzle the Norden fragment is close to the Rothley leg. But here the brow itself seems to be disproportionately short, and the apparent absence of eyes, normally shown as small carved sockets placed towards the front of the face, is a puzzling feature. On the other hand, the cheeks of the Norden beast are exceptionally naturalistic. Unhappily the break occurs at a vital point which renders it impossible to decide whether the leg ever possessed the lolling tongue, the stylized foliate decoration, or the animal climbing up from the claw-foot as represented on the Colliton Park and Preston examples. It may be noted that the hole pierced through the leg under the lolling tongue on the Frampton piece, and behind the lower jaw on that from Colliton Park, occurs at a higher level on the Norden fragment. This is another detail in which the proportions of the new head differ from those of the other heads.

But the most arresting difference between the new discovery and the other Dorset shale legs lies in the fact that this beast presents a novel feature in the shape of fine, curved horns. In view of the possibility, already suggested, that the carvings on these legs may represent griffins rather than stylized lions, this variation is not entirely unexpected, since the horned lion-griffin is a common motif in Roman Imperial Art. We may compare, for instance, the fine, winged lion-griffins, with forward pointing ears and curled ram's horns, which decorate the marble table-support from the House of Cornelius Rufus at Pompeii.⁴ There, too, we note the rendering of loose flesh on brow and cheeks, details which the curves and flaking on the upper part of the Norden head may, perhaps, have been intended to represent. Furthermore, the discovery of a horned beast at Norden suggests that we might now interpret as the end of a curved horn the hitherto puzzling spiral which is all that survives of the carving on the fragmentary shale leg from Foscott.

It would seem, then, that the repertoire of the carvers of shale table-legs in Britain comprised a number of variations on the animal theme. First, there are the beasts with horned heads of the

¹ *Antiquity*, xxiv (1950), 25 ff. The table-legs referred to above from Colliton Park, Preston, Rothley, and Frampton are illustrated on pl. 1.

² *Arch. Camb.* lxxxvii (1932), 98, fig. 44, nos. 1, 2. I am much indebted to Dr. V. Nash-Williams for this reference.

³ I wish to thank Mr. R. A. H. Farrar, Hon.

Editor of the *Proc. Dorset N.H. and Arch. Soc.*, and the authorities of the Dorset County Museum for photographs and information about this discovery.

⁴ Photo. Anderson no. 26414. Also V. Spinazzola, *Le arti decorative in Pompei e nel Museo Nazionale di Napoli*, 1928, pls. 37, 38.

Norden type, of which there is one certain example from Dorset, and one possible example from Foscott in Buckinghamshire. Secondly, there are the beasts without horns such as those from Colliton Park, Frampton, etc. Thirdly, there are the creatures which display additional details such as foliate decoration below the neck, and indications of other animals climbing up the leg from the foot. The complete forequarters of such an animal—head, shoulders, and paw—are rendered on the Preston piece: we can also trace long outstretched forelegs on the Colliton Park example; and further examination of the fragment from South Street, Dorchester, has revealed a paw reaching up towards the head with lolling tongue.

The new discovery adds further confirmation to the view that these provincial table-legs harked back ultimately to classical prototypes. Future discoveries may one day present us with carvings showing a stage of development intermediate between that of the South Italian and that of the Romano-British examples.

A fourteenth-century silver seal from Northumberland.—Mr. C. H. Hunter Blair, F.S.A., contributes the following note:—A silver seal, with silver chain attached, has recently been found in a peat bog on land belonging to the Forestry Commission, about seven miles west of Wark on Tyne, Northumberland, and has been presented by them to the British Museum.

The seal is in good condition; the circular base is $\frac{13}{16}$ in. in diameter, the upper part hexagonal, 1 in. in height ending in a chased stem with a pierced quatrefoil; through this a staple has been roughly riveted, to which the chain of $\frac{1}{2}$ in. loops is attached. The base is engraved with a heater-shaped shield, charged with three cinquefoils having a decorated background surrounded by a finely chased border. The legend, also within a chased border, is in small Lombardics with closed α and ϵ . It reads *S. RICHARDI DE BORDVN* (pl. xxxii b, c).

The seal is apparently of fourteenth-century date; the shield bears the arms of the family of Burradon (in the fourteenth century spelt variously Boroghdon, Burgdon, Borudon, Bordun, etc.), a township in the parish of Alwinton at the head of Coquetdale. The arms are blazoned *argent three cinquefoils sable*. The manor was held by a family of the name, from the beginning of the thirteenth century under the Umfraville earls of Angus, lords of Prudhoe and Harbottle. The cinquefoils of Burradon are therefore derived from that on the Umfraville shield.

The shield is blazoned in the *Parliamentary Roll for Sir Walter de Borondone, de argent a iii roses de sable*, called cinquefoils for him in *Powell's Roll*. His seal of 1357 bore the same charges. The seals of Sir John and Sir Gilbert Burradon of 1323 date differenced these arms by an engrailed border.¹ The family were of some distinction in Northumberland in the first half of the fourteenth century. Sir Walter was knight of the shire in 1313, Sir Gilbert, whose wife was a daughter of Robert of Umfraville, earl of Angus, was sheriff of the county in 1341, and his brother Sir John was knight of the shire in 1328. Henry, the owner of the seal, has unfortunately not been identified.

A Roman brooch from Hemel Hempstead, Herts.—Mrs. A. Williams, F.S.A., sends the following note:—The bronze Roman brooch figured was found some years ago in the garden of no. 7, Cemmaes Court Road, Hemel Hempstead, Herts. (O.S. 6-in. sheet Herts. 33 NE.), about a mile north-east of the two Boxmoor villas (*V.C.H. Hertford*, part 5, p. 154).

As an example of the eye-brooch, which is a type uncommon in this country, it deserves a special note. Below the heavy moulding demarcating the short humped bow from the long straight leg (Collingwood's Group T, the P-shaped brooch) is stamped a pair of concentric circles.

The eye-brooch (*augenfibel*) originated in western Germany and was common on pre-Flavian sites along the Rhine and Danube. The 'eyes' at their best were holes pierced through the head of the bow (Ritterling, *Hofheim*, Taf. xiii, 92-5; Almgren and Nerman, *Die ältere Eisenzeit*

¹ See *A County History of Northumberland*, xv, 422-23 and seals on pl. 11.

Gotlands, textfig. 19 (a reference which I owe to Mr. M. R. Hull) and Taf. 9, 123 and 143). An example of this form came from Northumberland (B.M. *Roman Britain Catalogue*, fig. 65).

At the Claudian camp of Hofheim 'eyes' proper and the hollows and rings, stamped or engraved, which developed from them occur in nearly equal proportions, the variations evidently having little chronological significance. A brooch from London (Wheeler, *London in Roman*



FIG. 1. Roman bronze brooch from Hemel Hempstead. (4)

Times, fig. 26, 10), dated by a Claudian coin, has incised concentric circles at the head of the bow; as has a Claudian brooch from Colchester (Hawkes and Hull, *Camulodunum*, p. 321 and pl. xcvi, 123). In the Hemel Hempstead brooch the incised circles have travelled down to below the moulding but can still be paralleled at Hofheim (*op. cit.*, Taf. VII, 2 and 3; in Taf. VII, 1 these pseudo 'eyes' are repeated lower down the leg, cf. Almgren and Nerman, *op. cit.*, Taf. 13, 207 and Taf. 14, 209 for the 'eyes' having reached the foot of the bow). The present specimen was presumably imported from Germany in the middle of the first century A.D. British analogies cannot, at the moment, be suggested.

Thanks are due to Mr. A. Geary, the finder of the brooch, for bringing it to Verulamium Museum and for later presenting it to the Herts. County Museum, St. Albans.

A group of Arretine ware.—Mr. E. J. W. Hildyard, F.S.A., sends the following:—The four vessels here illustrated (fig. 1) came into my hands recently and appear to be sufficiently notable to receive publication. In using the term group it should be added that there is no external evidence that the four pots were found associated, but their almost perfect condition and the forms of the vessels themselves, which make provision for eating and drinking and the deposition of part, at least, of the ashes, strongly suggest that they are a complete set of funerary furniture. In the following description I am much indebted to Mr. Eric Birley, F.S.A., who has kindly examined and dated them.

1. Hemispherical flanged cup: dull, reddish glaze, the stamp, *in planta pedis*, appears to read A.M.PR.V. Perfect except for two small chips in the rim. This is a variant of Dragendorff form 5 and the precursor of form 24/25. Augustan.

2. Conical cup with upstanding, rouletted rim; excellent orange-red glaze, still brilliant in the interior, with stamp ATEIOF. Almost perfect except for slightly rubbed glaze on the rouletted or fluted rim. This is Dragendorff form 6 or Ritterling 5 or Loeschke 8. These cups were very common at Haltern, from which Oswald and Pryce illustrate an example (pl. xxxviii, no. 1), and about a dozen in standard Arretine ware appeared at Colchester (*Camulodunum*, pl. XL, no. S11 B, fig. 43. no. 4), all from Period I. The present example is Augustan.

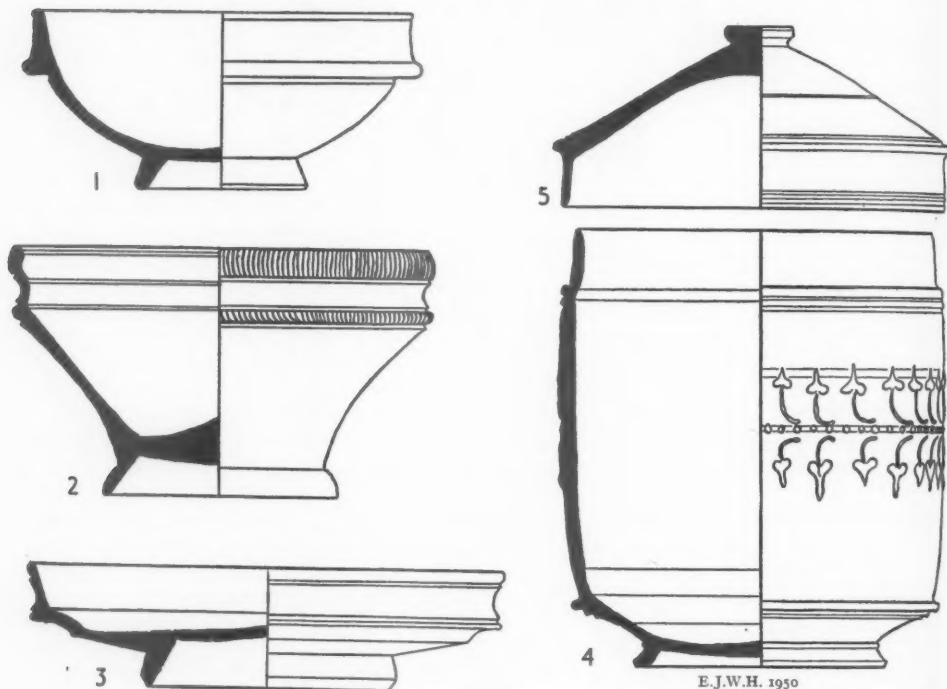


FIG. 1. A group of Arretine ware. (½)

3. Small platter with externally fluted wall and internal quarter-round moulding; good orange-red glaze, band of rouletting in interior, leaf stamp. A complete and almost perfect example of Dragendorff form 15/17. There were a few Arretine examples at Colchester of this form (type S6 A), but they become very common from Tiberian times onward. The type example (pl. xxxix, S6 A) is a close parallel to our specimen, but the glaze and rouletting are characteristic of Augustan Arretine.

4 and 5. Vertical-sided casket of 'tobacco-jar' form with well-fitting lid. Round the middle of the wall runs a decoration consisting of a double ivy-leaf pattern with long curved stalks, the leaves pointing upwards and downwards from a band of raised dots. Rather dull orange-red glaze; the lid is perfect except for one small chip, but the casket itself was cracked and two smallish pieces were missing from the upper half.

We have not been able to find a parallel to this remarkable vessel. It is reminiscent of the cylindrical beaker, Loeschke type 16, the Colchester form S18 (*Camulodunum*, pl. XL and fig. 43,

nos. 17-19), and, in the general shape and presence of decoration, of Dragendorff form 30. Colchester does, however, provide an almost exact parallel for the lid (fig. 43, no. 25). This is described as early South Gaulish, but the 'texture, glaze and delicate form of the footstand suggest Arretine ware of Augustan date for the jar'. So presumably the lid must be the same.

In conclusion a word should be said about the history of the group. They had passed through several hands before reaching mine, but it was thought that they had originally emanated from a country house in the south-west of England. Since they apparently did not form part of a regular collection, this raises the suggestion that they might have been a local British find. This idea receives some slight support from the list given in Oswald and Pryce (p. 5) from which it seems that Ateius is the commonest Arretine potter found in the country.

At first it seemed to me possible that they might have come from the grave of a Roman officer killed in the Claudian campaign in the south-west, but Mr. Birley's dating rules this out and, as he points out, 'the only likely find-spot for such a group of complete vessels of pre-Claudian type is in the grave of a British notable, the discovery of which would surely have attracted notice and found its way into print'. It seems more likely therefore that the vessels were picked up in Italy, perhaps on the Grand Tour, and brought home as curiosities.

The white material in Kentish disc brooches.—Miss V. I. Evison contributes the following:—The ornate Kentish disc brooches of the early Anglo-Saxon period are set with garnets or coloured and quite often with a white material. This applies to both the main types.¹ The white substance is inlaid in two ways: it appears as a circular, flat-surfaced filling in a hollow cell, or rises into a domed shape like a gem *en cabochon*. In either case, a circular garnet is often set in its centre.

It was obviously regarded as an excellent contrasting background for the garnets, but as it also occurs in single cells alone, it must have been considered the equivalent of the precious 'stones' of the period, i.e. the garnets and coloured glass. Garnets still retain their value, but the glass insets we regard as valueless must have been just as hard to come by. That this glass was specially imported as material for such jewelled settings seems a likely supposition, for there is no other obvious source of supply. Shattered fragments of beakers might have served the purpose, but vessels of the bright green or blue required were few and far between. Beads, perhaps, could have been used if ground down to the shape desired. Glass from any of these sources, however, would have had a certain rarity value, and one would expect any other material set as a gem to have a corresponding value.

The present colour of this substance is white (of slightly varying shades), and although any original colour may have been lost through decomposition with the passing of centuries, there seem to be good reasons for assuming that this does actually represent the original shade, as will be noticed later. Moreover, brilliant effects of contrasted colour were the main interest of the jewellers who made these brooches; gold and silver, red garnets and blue glass, and the black of niello often appear in one and the same brooch, and the most effective foil for these colours, and a direct contrast to the niello, would be white.

The identity of this white material has long been a puzzle. Archaeologists have usually been content with a frank guess at the most likely materials, and have called it meerscham, shell, bone, or ivory.² Baldwin Brown pursued the matter farther, and had chemical analyses made,³ but these unfortunately yielded no helpful result. This was attributed to the fact that the inlay was considered to have suffered considerable decomposition.

¹ T. D. Kendrick, 'Polychrome Jewellery in Kent', *Antiquity*, vii, 436.

² See, for example, 'Explanations' preceding *The Anglo-Saxons in England*, N. Åberg; and R. Jessup,

Anglo-Saxon Jewellery, 50.

³ Baldwin Brown, *The Arts in Early England*, iv, 544.

This year Dr. A. A. Moss of the British Museum Laboratory undertook to analyse the white material in two keystone brooches from the cemetery at Howletts, near Bekesbourne, Kent, but from the results obtained it was not possible to establish the identity of the material beyond eliminating the possibility of bone or ivory.

Dr. F. A. Bannister, Deputy Keeper of Minerals, British Museum (Natural History), then very kindly consented to examine by X-ray diffraction the white material in these two brooches and the Howletts square-headed 'disc-on-bow' brooch, and at the same time in five other Kentish keystone brooches from the British Museum collection. These were chosen at random, mainly because of the large amount of white material they contained, and are figured on pl. xxxiii. Nos. 1, 2, and 8 are the Howletts brooches; nos. 3, 4, and 5 were all found at Faversham, Kent, and are part of the Gibbs Bequest; no. 6 also comes from Faversham. No. 7 forms part of the interesting grave group from Ash, near Sandwich, which contains both Style A and Style B jewellery.¹ The brooches considered here therefore represent products from a very small area of Kent, and may even have their origin in the same workshop. This seems possible in the case of the two disc brooches from Howletts and the third disc on the bow of the square-headed brooch, with their triple keystone pattern, zoomorphic motifs, and their white, gold, and red centres. Two of the Faversham brooches, nos. 3 and 5, are strikingly similar in composition, although the former is larger and more ornate. The central boss is surrounded by four T-shaped garnets between which are circular settings contained within the 'upstretched arms' motif. In no. 5 these round settings are filled with green glass, in no. 3 by a dark, roughly shaped stone, probably a darker and thicker garnet set without a backing of gold foil. (This technique of using the contrasting shades of light and dark garnets may be seen in a much more distinguished form in the Sutton Hoo jewellery, e.g. the scabbard bosses.)

Most, and probably all, the examples were in the form of an annular setting round a circular garnet, for even in no. 2 a circular impression in the centre of the substance (no longer visible) was no doubt made by a gold-collared garnet, now missing. In the setting in the head of no. 8 the white filling also usurps the space usually occupied by a garnet, and the annular impression no doubt once held a gold ring. There is no trace left of a garnet in the centre of no. 7, but its presence might be assumed, for it is hardly likely that such a wide expanse of white would be left unrelieved. In no. 6 the white setting is *en cabochon*, and possibly a slight curve appeared in nos. 1 and 5; the rest of the settings are flat.

Dr. Bannister's report is as follows:

Brooch nos. ²	Identification
1	Cristobalite (SiO_2).
2 }	Magnesite (MgCO_3) with cristobalite (SiO_2).
3 }	
4	Kaolinite ($\text{Al}_2\text{Si}_2\text{O}_5(\text{OH})_4$), with cristobalite (SiO_2).
5	Calcite (CaCO_3).
6	Aragonite (CaCO_3), very likely cuttle bone with rim of calcite partly surrounding the cuttle bone.
7	Aggregate of several materials, including strontianite (SrCO_3), cassiterite (SnO_2), quartz (SiO_2), etc.
8	Magnesite (MgCO_3). (Two fillings examined, the third filling in the head not examined, but no doubt also magnesium carbonate.)

¹ Kendrick, *op. cit.*, 436.

² 70; (4) 1043 70; (5) 1042 70; (6) 70, 4-2, 799;

² The British Museum registration numbers are: (7) 62, 7-1, 11; (8) 1918, 7-11, 1.

(1) 1936, 5-11. 39, (2) 1918, 7-8. 41, (3) 1032

'The presence of cristobalite, a rare form of silica, in four of the brooches is noteworthy. Some opals contain this particular form of silica, and it is possible that the brooch centres containing cristobalite were made from powdered opal: in three instances mixed with another mineral.

'The brooch centres of nos. 3 and 4 appear to have shrunk away from the mounting.

'The centre of brooch no. 5 is very fine-grained calcite and compares closely with the material surrounding the supposed cuttle bone of no. 6, suggesting that in each case it may have been applied to the brooch as a lime plaster, and has since been converted to CaCO_3 by absorption of CO_2 .

'The brooch no. 7 contains an assemblage which gives no hint of origin but is clearly a deliberate mixture of several components.

'Despite the certainty of the determinations of these materials, it is not possible to suggest a definite source of supply for them.'

A simplified explanation of the X-ray diffraction method is that a fine beam of X-rays is scattered by the crystalline arrangement of a minute particle of the material under examination, giving diffraction spectra in the form of concentric rings. These can be photographed and the pattern identified by comparison with the X-ray patterns of known minerals.

The most striking point to emerge from the examination of the fillings in these eight brooches is that no two are identical in composition. This is surprising considering that they are all brooches in the same style, from a small section of Kent, and possibly some of them were even made by the same jeweller. As to the original colour, this may have been the same in the beginning in each case, i.e. white, or blue, etc., or each one may have been different. It might be supposed that some change in colour could have occurred during the time the brooches were buried and in contact with chemicals in the surrounding soil, but if so, one would expect the final shade of each to vary according to its own composition and that of the soil. It is unthinkable that a variety of colours could all have turned to white, and in view of the variety of elements in their composition, it is equally inconceivable that if all of them were the same colour, say, blue, they should all have adopted white as their final colour. On this score too, then, one cannot doubt but that the fillings still retain the colour for which they were originally chosen by the jeweller.

Dr. Bannister finds it impossible to suggest a definite source of supply, but a certain amount of information of a negative sort may be deduced from the results of his tests. It will be interesting to consider likely suggestions regarding the material which have been made in the past, and see whether they can be identified with any of these substances established by Dr. Bannister. The possibility of the presence of bone or ivory had already been disposed of by chemical analysis in the case of two of the brooches, and the X-ray diffraction method confirmed this in each case. Meerschäum, another favoured description, is quite out of the question. Shell has often been suggested, and actually occurs in one case, no. 6, but in a very particular form. This is aragonite, and its structure is similar to that of cuttle-fish bone, i.e. the internal shell of a cuttle-fish which is a fairly soft substance sometimes used as a mould for metal objects.¹ Another type of white material—calcite—surrounds this and it seems likely that the 'cuttle-fish bone' was cut to shape like a jewel *en cabochon* and set in place with a lime paste matching in colour. This calcite, which also occurs in brooch no. 5, where it forms the complete filling, could conceivably have been shell if judged from its chemical content alone, but as there is no recognizable structure this is unlikely, and it could only have been in the form of powdered shell. As we have seen, brooch no. 5 is a smaller and less expensive version of no. 3, and the white filling would seem to conform to this, calcite no doubt being much more easy to obtain than the material consisting of magnesite and cristobalite which was set in the larger brooch.

¹ Since this note went to press, further work has revealed that although the structures of this material and cuttle-fish bone are similar, they are not identical.

The results of these tests show that we must discard the identifications of the white substance which have been suggested, i.e. bone, ivory, meerschaum, and shell. Unfortunately they do not allow us to replace them by other suggestions, but raise questions of their own. The most pertinent, perhaps, is the origin of the cristobalite which occurs in no less than four of the brooches. In three of the cases it is combined with another substance, and this may also have been true in the fourth case, no. 1, but there was not sufficient material preserved to permit further investigation. The rarity of this form of silica led Dr. Bannister to suggest it may have been powdered opal, and partial confirmation of this might be drawn from the fact that two of the fillings containing it have shrunk away from their settings and a third has almost entirely fallen out. This would be likely to happen if it were opal, for this stone contains a large proportion of water, the loss of which would cause shrinkage. With regard to the other fillings, kaolinite (in brooch no. 4) is obtained from china clay, and the large, crumbly mass in no. 7 is an extraordinary mixture of various substances by human agency.

In view of the unexpected combination of substances in most cases, their fine grain, and shrinkage away from cell walls, Dr. Bannister considers it likely that the original materials were ground down and mixed as a paste. Any alteration in the constituents through decomposition in the soil during burial he believes to be extremely unlikely.

Of one thing we may be sure, then, that the craftsmen making these Style B brooches used any material they had to hand to achieve a white stone. Whether they were consciously imitating bone or ivory is impossible to say, for we do not know the composition of other white settings used in this period. It may be that the finer brooches of Style A are set with more expensive materials such as ivory. There appears to be no earlier ivory-set jewellery in this country likely to invite imitation, but a possible source of inspiration might be found in the iron buckle-plates closely connected with the type of the Bifrons buckle (which Mr. Leeds considers to be a continental product of the latest pre-Saxon period),¹ one of which² has three settings similar to those discussed here, but of ivory or bone round central metal-collared glass discs.

The question of the identification of this white material has only been opened here; it is to be hoped that further investigations in a wider field, especially in the province of Style A jewellery, might throw more light on its identity and source of supply.

I should like to express my thanks to the Keeper of the Department of British and Medieval Antiquities at the British Museum for allowing these brooches to be examined. My very warmest thanks are due to Dr. Bannister for consenting to carry out these tests, and for the extremely kind and patient attention he has shown.

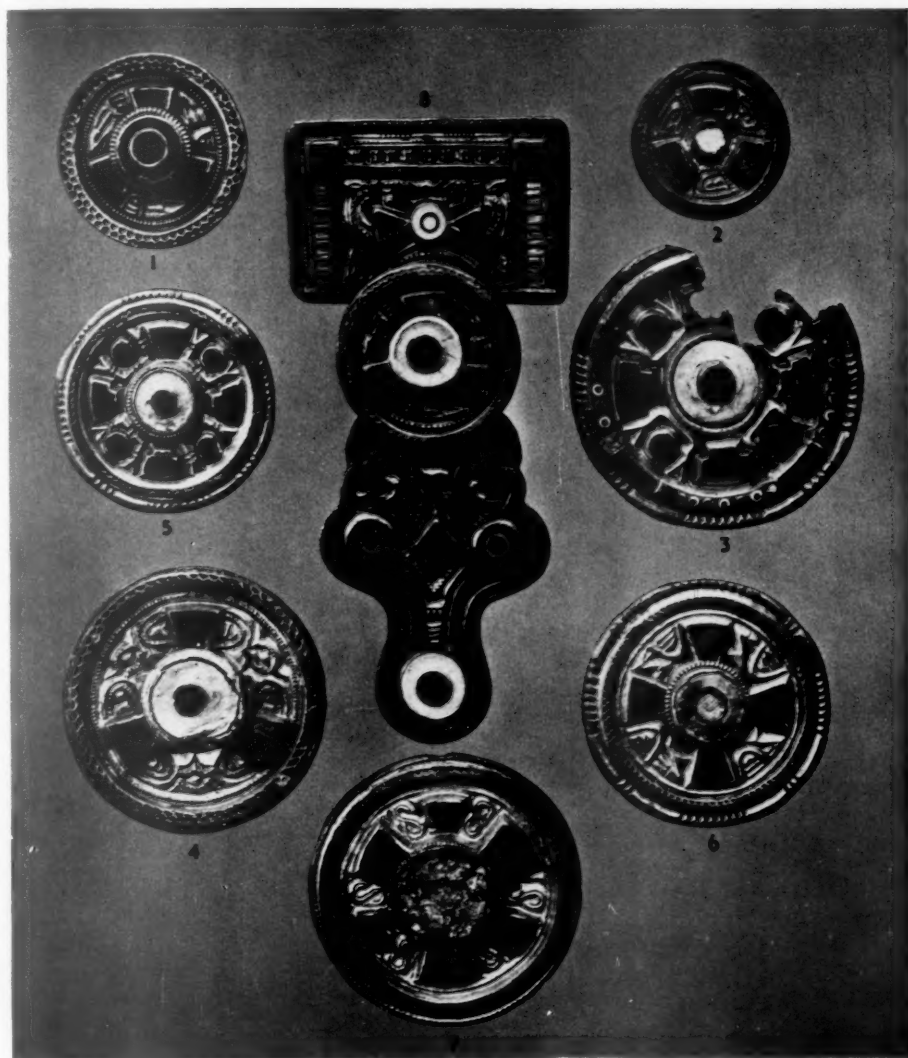
A Leland discovery.—Rev. J. S. Purvis, F.S.A., contributes the following note:—Early in June in the year 1534 John Leland, the King's Antiquary, was walking in York Minster with Sir George Lawson, the Treasurer of Berwick. In the holograph postscript of a letter to Thomas Cromwell, Lawson described what took place on this occasion:

'Sir, as Maister Leylond and I did walke in the Cathedrall Church of Yorke he perceyved a table hangyng upon the walle within the said Church and ther found the reigne of divers kinges of this realme emonges whiche he found one lyne of a king that took the kingdome of the pope by tribute to hold of the Church of Roome. which I cutt oute of the said table and raysted the same and herin I send you the title therof as it was in the said table.' (*S.P. Dom. Hen. VIII*, vol. vii, Appendix 23, 5 June 1534.)

To hope that any trace of this particular mutilation might still be found after all the vicissitudes which York Minster has known, of Reformation and Civil War and two disastrous fires, might

¹ E. T. Leeds, *Early Anglo-Saxon Art and Archaeology*, p. 19, pl. 76.

² Howletts' Grave 28, B.M. no. 1935, 10-29, 13, unpublished.



By courtesy of the Trustees of the British Museum

Kentish brooches with white inlays

1, 2, Howletts; 3-6, Faversham; 7, Ash; 8, Howletts ($\frac{1}{2}$)



Mutilated panel of 'table' in York Minster

appear excessive, but is in fact within reason. York Minster possesses two remarkable triptychs, probably of late-fourteenth-century date, which were lost to sight for a considerable period until they were rediscovered some ten years ago. These triptychs consist of tall parchment panels with curved tops to fit the heads of the folding frames; the panels are mounted on plain but massive oak boards, the wings being hinged and shaped to fold forward over the central portion. The panels are closely filled with a strange collection of extracts from chronicles, charters, and papal bulls, mostly with a York reference or interest. One of the chronicles is in Latin elegiac verse; on one panel there are quotations from Geoffrey of Monmouth, Bede, and other early writers. The text is in a good bold hand, in black ink with capitals, headings, stops, and decorations in red; most of it is reasonably legible, but in places the panels are stained and the writing faint, rubbed off perhaps by injudicious cleaning at some earlier period, or merged in tone into the general darkness and discoloration of the parchment itself. The panels were evidently intended to be hung publicly in some part of the Minster where they could be studied at fairly close quarters, and their contents perhaps form those *historiae* which the Vicars Choral of the Minster were enjoined to learn. It is not known in what part of the church they were suspended in the Middle Ages.¹

My attention was drawn to the Leland episode by a reference in Sir T. Kendrick's *British Antiquity* (p. 49); the possibility suggested itself that one or other of the triptychs might be the 'table' pointed out by Leland and mutilated by Lawson. Examination of the right-hand wing of the larger triptych showed near the bottom of the panel damage which did not appear to be accidental. The panel, which is 39½ in. in greatest height and approximately 12 in. wide, has been cut completely across at a height of 5½ in. from the foot. Then a small cut was made in the left-hand margin at a height above the first cut sufficient to take out a complete line of the text; this cut was carried only about an inch to the right, and then completed by tearing. The tear, however, took a sharp upward direction into the main portion of the text. It was then stopped by a further cut in the shape of a broad inverted V, to bring it back towards the level of the original cut, and then carried across to the right edge partly by cutting and partly by tearing. There seems no possibility at all that these cuts were all accidental.

The text written on the panel at this part gives support to the supposition that this mutilation was the same in which Leland was interested, a supposition which this note is intended to put forward as tenable. The entries at the apex of the cut, on either side of the lost section, give a date 'Anno Domini mccx tempore regis Joh- . . .', and a reference to some persons who were 'deceived' and 'imprisoned', 'et tandem de terra er-(uperunt?)'. The next entry begins: 'Et eodem anno vel tempore . . .'; the rest is cut away, and only the beginning of the following line has escaped: '—as terras per regem ecclesie Angli- . . .'. Then follows the entire line cut out, which from the context might well refer to King John's submission to the Pope, or taking 'his kingdom of the pope by tribute to hold of the Church of Roome', which in the year of Henry VIII's Act of Supremacy would be highly unseasonable doctrine. Below the excised line a completely new section of the table begins; after an imperfectly legible heading in red ink, it opens with a list of early Northumbrian kings.

A note on a Neville ancestry.—Mr. C. T. Clay, F.S.A., contributes the following:—In 1922 our late Fellow Mr. W. A. Littledale read a paper to the Society on the Seal of Robert Fitz Meldred; and the report of his paper² was accompanied by a note on the Fitz Meldred Seals by our Fellow Mr. C. H. Hunter Blair. The seals of Robert Fitz Meldred bore a shield charged with

¹ A charge against a Vicar Choral, John Azerlawe, in 1389 was that he "did not know his histories" (*York Diocesan Registry*, R. As. 55). 'De repetitione historiarum injungitur succentori quod vicarii

in receptione sua jurent et nulli parcat quod repetent historias et qui non fecerit accusetur in capitulo" (*Statutes of Henry the Dean*, A.D. 1294).

² *Antiq. Journ.* ii, 211–17.

a saltire, which was inherited by his descendants, who in virtue of his marriage to Isabel, sister and heir of Henry de Neville, were known by the name of Neville. In the paper and the ensuing discussion it was suggested that Meldred son of Dolfin, Robert's father, was dead in 1183, and that Robert came of age when in the year ending at Michaelmas 1195 he rendered account in Northumberland of 600 marks for having his father's land.¹ Documentary evidence was cited for the grant by the prior and monks of Durham in 1131 to Dolfin son of Uchtred of Staindrop and Staindropshire,² which with its headquarters at Raby was inherited by Robert son of Meldred and his Neville descendants. In the present note, as an appendix to Mr. Littledale's paper, it is proposed to examine certain evidence which suggests a Norman ancestry for Robert son of Meldred through his mother.

The evidence comes primarily from Warwickshire. In 1214 Robert 'filius Maudredi' was plaintiff against Roger Pantolf for a moiety of 8 carucates of land in [Long] Lawford, of 5 carucates in Newbold [-on-Avon], and of 3 carucates in Cosford, as his right which ought to descend to him as a share of the sisters of Roger de Stuteville.³ The case was still in progress in 1220, when Roger Pantolf was ill;⁴ and it was transferred to Coventry in 1221, when the plaintiff defaulted and was in mercy.⁵

Among the amercements in Warwickshire in that year was a mark from the plaintiff, because he had not gone on with a plea; and the entry has the marginal note *Eborac*.⁶ This takes us to the north of England, and suggests that the plaintiff was Robert son of Meldred,⁷ lord of Raby, who as husband of Isabel de Neville had an interest in Yorkshire through her mother Emma de Bulmer.⁸

Satisfactory evidence is available to trace the interest of Roger de Stuteville and Roger Pantolf in the three Warwickshire villis. A detailed account of Long Lawford, where Pipewell Abbey had a grange, is given in the register of that house.⁹ It is there stated that Sir John de Stuteville, lord of Long Lawford, Newbold, and Cosford, gave the grange to the abbey; that the lord of Stuteville had a barony there, and that Sir John's gifts were later confirmed by Joan de Wake daughter of Nicholas de Stuteville and by her son and heir Baldwin de Wake; and further that Roger de Stuteville gave to Roger Pantolf his nephew his manor of Newbold-on-Avon, with appurtenances in Newbold, Cosford, and Lawford, and that from Roger Pantolf came William his son and heir, who died without issue, his heirs being his two sisters Burgia and Emma, the latter of whom married Sir Robert de Waver.

That Roger de Stuteville was son of Sir John is proved by charters to Pipewell Abbey and Monks Kirby Priory cited by Dugdale.¹⁰ Moreover, in a confirmation charter of Henry II to the former house, there were included gifts made by Robert de Stuteville and John his brother and John and Roger, sons of the said John.¹¹ Dugdale also cites a charter by which Robert de Stute-

¹ *Pipe Roll 7 Ric. I*, p. 26.

² The text from the original is printed in Surtees, *Durham*, vol. iv, part i, p. 149, and in *Feodarium Prior. Dunelm.* (Surtees Soc.), p. 56 n.

³ *Curia Regis Rolls*, vii, 283; marginal heading *Warr*.

⁴ *Ibid.* viii, 314.

⁵ *Rolls of Justices in Eyre for cos. Gloucester, Warwick . . . 1221-2* (Selden Soc., vol. lix), no. 485. In this reference and the next the plaintiff's father is given as *Mandr* which should evidently be amended to *Maudr*.

⁶ *Ibid.*, p. 426.

⁷ There is no doubt of the identity of the names Meldred and Maldred; the former spelling was used by Robert on his seals. For the equivalent of

u and *l*, and so for the identity of Maudred and Maldred see Round's note in 'Neville and Bulmer' (*Family Origins*, p. 54).

⁸ On the death of Isabel's brother Henry de Neville in 1227 she became the heir to her mother's Bulmer inheritance; see the pedigree in *Early Yorkshire Charters*, ii, 128, and a charter of Robert son of Meldred dealing with part of it (*ibid.*, no. 785). It can be supposed that Isabel acquired an interest by way of *maritagium* before her brother's death.

⁹ Cotton MS. Otho B. xiv, f. 189 (old f. 184).

¹⁰ *Warwickshire*, 2nd ed., i, pp. 32, 96.

¹¹ *Cal. Charter Rolls, 1226-57*, p. 207. John the younger evidently died without issue, the heirship passing to his brother Roger.

ville enfeoffed John his younger brother of Long Lawford;¹ and John de Stuteville, in a charter to Pipewell Abbey, mentioned Robert as his lord and brother.²

There is no doubt that the Robert de Stuteville mentioned in these charters was Robert de Stuteville III, lord of Cottingham in Yorkshire, son of Robert de Stuteville II and Erneburga his wife, and grandson of Robert de Stuteville I, who lost his English possessions at the time of the battle of Tinchebrai in 1106.³ His eldest son was William de Stuteville, a well-known justice; and his eventual heir was his grandson Nicholas de Stuteville II, whose daughter Joan brought the extensive Stuteville inheritance to her husband Hugh Wake, and, as will be noticed above, confirmed (as the superior in the feudal chain) John de Stuteville's gifts to Pipewell. Moreover, the text of a charter has been preserved by which William de Stuteville (the justice) issued a notification to the bishop of Chester, confirming the gift which his father Robert de Stuteville and John his (William's) uncle and John the latter's son had made in Lawford.⁴

On the assumption made above that Robert son of Meldred, who brought the case in 1214 against Roger Pantolf for a moiety of the inheritance of the sisters of Roger de Stuteville, was Robert son of Meldred, lord of Raby, it can be deduced (a) that Roger de Stuteville had two sisters, one of whom was certainly the mother of Roger Pantolf; and (b) that the other sister married Meldred son of Dolfin. The second deduction is in conformity with considerations from a chronological point of view. Robert de Stuteville III's life covered the approximate period of c. 1110 to 1183;⁵ and that of his son William the justice, a first cousin of Roger de Stuteville, c. 1140 to 1203;⁶ while, if it is correct to place the birth of Robert son of Meldred as c. 1174, the marriage of his parents can be placed as c. 1170 to 1173.

It is not without interest to notice that in the period 1170 to 1185 the sheriff of Northumberland was an elder Roger de Stuteville, who was another brother of Robert de Stuteville III and John de Stuteville,⁷ and therefore the uncle of the suggested wife of Meldred son of Dolfin. It is also to be observed that Meldred's younger sons bore the names of Gilbert, Richard, and William,⁸ which would not be unnatural if their mother was of Norman descent; and that the typical Norman name of Robert was one which was extensively used in the Stuteville family.

A few words can be added to suggest an explanation of the origin of the Warwickshire interests of Robert de Stuteville III, whose interests as a whole lay predominantly in Yorkshire. He was partly successful in recovering the forfeited possessions of his grandfather Robert de Stuteville I. The important manors of Cottingham and Buttercrambe were restored to him as tenures-in-chief; and as a tenant-in-chief he returned his *carta* in 1166.⁹ But a considerable proportion of his grandfather's possessions in Yorkshire had been granted by Henry I to Nigel d'Aubigny, and so passed to Roger de Mowbray, forming a substantial portion of the honour of Mowbray. These included Thirsk, where Roger de Mowbray had a castle, Coxwold, Hovingham, and Kirkby Moorside. As early as 1147 Robert de Stuteville had started his claims against Roger de Mowbray¹⁰—claims which were not finally settled until 1201, when an agreement, recorded in detail by the chronicler Roger of Howden,¹¹ was made between Robert's son William de Stuteville and William de Mowbray, Roger's grandson. But at some date earlier than 1166 a preliminary compromise was effected, by which Roger de Mowbray enfeoffed Robert de Stuteville of nine knights' fees, as appears in Roger's *carta* of that year.¹² These fees certainly included the manor of

¹ *Op. cit.*, p. 32.

² Madox, *Formulare Anglicanum*, no. 408.

³ Robert III gives this pedigree in a charter which he issued to Rievaulx Abbey (*Rievaulx Chartulary*, no. 131).

⁴ MS. Dodsworth LXII, f. 64.

⁵ Robert's date of death is due to Round's suggestion in *Rot. de Dominabus* (Pipe Roll Soc.), p. 2 n.

⁶ William died shortly before 9 July 1203 (*Rot. Chartarum*, p. 108a).

⁷ Robert and Roger his brother witnessed a charter of Henry II at Pickering in 1163 (*Early Yorks. Charters*, i, no. 349).

⁸ *Feodarium Prior. Dunelm.*, pp. 53 n., 54 n.

⁹ *Red Bk. Exch.*, p. 429.

¹⁰ *Mon. Ang.* v, 351-2.

¹¹ *Howden* (Rolls Ser.), iv, 117-18.

¹² *Red Bk. Exch.*, pp. 419-20.

Kirkby Moorside;¹ and it can be suggested that the Warwickshire holdings formed another portion, for in the inquisition held in 1282 after the death of Baldwin Wake, who was the heir through his mother of Robert de Stuteville III, it was recorded that among the knights' fees pertaining to the manor of Kirkby Moorside, held by him of Roger de Mowbray, was one fee in Newbold, Cosford, and Lawford, Co. Warwick, held of him by the heirs of Roger Pantolf.² It must, however, be noted that whereas Robert de Stuteville III had an inherited interest in Kirkby Moorside as having belonged to his grandfather Robert de Stuteville I before the latter's forfeiture, he had no such inherited interest in the Warwickshire holdings which like other possessions of Geoffrey de Wirce had passed to Nigel d'Aubigny³ and so to the honour of Mowbray. This fact emphasizes the compromising character of the feoffment made to Robert de Stuteville III by Roger de Mowbray which has been mentioned above.

Seventeenth-century lining papers.—Dr. D. B. Harden, V.-P.S.A., and Mr. L. R. A. Grove, F.S.A., send the following note:—In *Oxoniensia*, ii, 166 ff., Professor A. J. B. Wace published an article on two black-on-white lining papers recently discovered in charter boxes belonging to Corpus Christi College and now deposited on permanent loan in the Ashmolean Museum. The charter boxes which contained the papers are thought to have been made about 1627, but the labels on the boxes are in the hand of W. Fulman, who worked on the Corpus muniments probably between 1660 and 1669, so that 1669 is the latest possible date for the construction of the boxes.

Professor Wace, arguing from other dated examples, thought that one of these Corpus lining papers (*op. cit.*, fig. 27) probably belonged to the third quarter of the seventeenth century, while the other (*op. cit.*, fig. 28) belonged more likely to the second quarter.

There are three charter boxes in the Maidstone Corporation archives containing seventeenth-century charters of incorporation of the borough of Maidstone. The first, which houses the charter of 2 James I, 31st December 1604,⁴ is lined with a paper identical with that of the second Corpus box (*op. cit.*, fig. 28). The second, housing the charter of 17 James I, 12th July 1619, is similar in construction to the first, but is lined with a plain white paper. The third, with the charter of 34 Charles II (1682), has a mottled lining-paper, similar to that found as an end-paper in ledgers.

On this evidence it would seem probable that the patterned paper was put on the first box between 1604 and 1619; had it been later than 1619 it would be necessary to explain why it and the second box were not treated alike.⁵ The other three parallels to this particular paper cited by Wace are:

- (a) Court of Wards Deeds Box 146s: for this, according to Jenkinson, 'no more exact date than *ante* 1645 can be assigned'.⁶
- (b) Hospital of Holy Trinity (Abbot's Hospital), Guildford: patent box containing foundation charter of 1622.⁷
- (c) Oak box *penes* H. C. Wolton of Bury St. Edmunds: mid-seventeenth century.⁸

¹ *Howden*, p. 118.

² *Cal. Inq. p.m.* ii, no. 439.

³ Dugdale, *Warwickshire*, 2nd ed., i, pp. 32, 95.

⁴ James, *The Charters and other Documents relating to the King's Town of Maidstone* (1825), p. 61; *Records of Maidstone* (1926), p. 10.

⁵ This is assuming—what is in fact probable, though it cannot be proved positively—that the boxes have been together in the Maidstone archives since 1619. The 1604 box bears a very small paper

label with the legend '... 2^o Jacob . . .' in a seventeenth-century hand, and the 1619 box has a hole cut into the covering leather with the legend '17 Ja^c' on the exposed wood beneath. Neither of these inscriptions, however, seems to yield any direct evidence bearing on our present problem.

⁶ H. Jenkinson, 'English Wall-papers of the 16th and 17th Centuries', *Antiq. Journ.* v (1925), 244 and fig. 2.

⁷ *Ibid.*, p. 253.

⁸ *Oxoniensia*, ii, 170.

The Maidstone example, therefore, if the inclusive dates suggested above for it are correct, is of considerable interest, and may be held to necessitate a somewhat earlier date than the second quarter of the seventeenth century for this particular pattern of lining paper.



Lining paper in charter boxes belonging to Corpus Christi College
by permission of Oxoniensia

The second Corpus pattern, on stylistic and technical grounds, looks pretty well contemporary with the first, though (as has been mentioned) it is dated by Professor Wace to the third quarter of the seventeenth century on the ground that it occurs elsewhere with documents of c. 1680. But there is always the possibility that boxes of this type were reused. In this connexion it is of interest to note that there is in Maidstone a fourth box which contains the charter of 21 George II (1747),

and this and the third box are both covered with lightish brown leather stamped with similar but not identical crowns, acorns, rosettes, and other patterns. The fourth box, however, is lined, not with a mottled paper, but with a paper identical in design (though not in colours) with that from a box belonging to the Stationers' Company and containing Letters Patent 1684.¹ Thus this George II charter box certainly seems to have been made for some earlier purpose and reused, and it may be fair, on these grounds, to accept the earliest date possible for both the Corpus lining papers.

¹ *Antiq. Journ.* v (1925), pl. xxvi a.

REVIEWS

The Wellcome Excavations in the Sudan. Volume III. *Abu Geili*, by O. G. S. CRAWFORD, C.B.E., F.B.A., and FRANK ADDISON, F.S.A., and *Saqadi and Dar el Mek*, by FRANK ADDISON, F.S.A. Published for the Trustees of the late Sir Henry Wellcome. Oxford University Press, 1951.

This volume concludes the story of the Wellcome Excavations in the Sudan.

The oldest of the remains described in it are those of a village excavated in 1914 by Mr. O. G. S. Crawford at Abu Geili, a site on the right bank of the Blue Nile some twenty miles from Jebel Moya. Part of the settlement had been washed away, but more than 120 rooms were cleared, some of them with five or six floors. Evidently the place had been occupied for some centuries, and the objects found suggest that it was contemporary with the later kingdom of Meroe. Culturally, it was more advanced than the main site at Jebel Moya: the people lived in houses built of brick, in a few cases of red brick, there was a great deal of wheel-made pottery, more than a thousand spindle-whorls with decorations incised or stamped and filled with white, red, or yellow pigment were found, and very few of the lip-studs of which so many were collected from Jebel Moya. It is clear that civilization had made a stride, but little more can be learned from the excavation: the layout of the site was not discovered, two alleys are shown on the extreme edge, but apart from these there is no free space between the rooms, which are as close together as the cells in a honeycomb, and the stratification does not make much sense—fragments of wheel-made ware were found on 133 floors in 78 rooms and Jebel Moya ware, typologically the most primitive, on every level, some glass dated by Harden about A.D. 200 from floor 3 in room 43—one would like to know more about the make-up of the floors.

Next in date is a building at the foot of Jebel Saqadi, some twelve miles north-west of Jebel Moya. It was cleared in 1913 by Dr. Duncan Mackenzie, who is well known for his work in Crete, Palestine, and elsewhere, and it is unfortunate that he was transferred to another site before making a final report upon this one; it would have saved Mr. Addison a peck of trouble and much 'argument about it, and about'. I visited the site about thirty years ago and I had no doubt that the principal building there was a church. A comparison of the plan with the plans of Nubian churches published by Mileham makes this certain: it was orientated to the east; the haikal at the east end with the altar was flanked by two sacristies in the usual manner, one of them containing an altar of prothesis (the plan wrongly shows a gap in the east wall as noted on p. 135); the foundation of the chancel screen with a porch leading to it, and the piers carrying the roof, conceivably a dome, are equally characteristic; the plaster round the piers and one of the internal walls proves that it was a finished building in spite of the editor's doubts. These doubts were based on the fact that the south and west walls have now disappeared completely, but this is because the bricks were carried off for use elsewhere. The church was small, rather more than 15 by 10 m., and stood in an enclosure measuring about 25 by 20 m. The church walls were some 68 cm. thick, built of red bricks; in the bottom course the bricks were laid on edge as headers, above courses of headers and stretchers alternately; the bricks vary from 33 to 37 cm. in length. The enclosure wall was built of unhewn stones and is still standing in one place 1.40 m. high; two flights of steps, built of red bricks, led over the north and south sides. Two small iron crosses were found on the site; the pottery, which included 62 spindle-whorls, was 'of exactly the same kind as some found at Abu Geili' (p. 122).

This resemblance and the presence of red-brick walls at both places suggests that there may have been little break in culture here during the first millennium of our era. As in Europe, much of the old survived the first barbarian incursions. When Aizana invaded the country in the

fourth century he found Black Nuba in occupation, but they still possessed cotton goods and bronze and iron and lived in houses of masonry as well as grass huts. The real breach with the past, of which both Mackenzie and Crawford found clear evidence, came after the downfall of the Christian kingdoms: up to this time close contact with Egypt had been preserved.

The potsherds from the third site described in this volume were quite different. This site, Dar el Mek, was on the south-eastern spur of the Jebel Moya massif; the excavations were carried out by Mackenzie in 1913, they are edited by Addison. The position of several terraces high up on a saddle between two peaks reminds one of the sites occupied today by many of the smaller communities on the Nuba mountains south of Kordofan. Twelve dwellings, three rectangular houses and nine circular huts, were cleared; there were two strata, and the objects found, mostly beads and potsherds, suggest to Addison that the earliest occupation dated from the beginning of the fourteenth century, an occupation perhaps of refugees from Arabs who were then pouring over the country.

Later still was a cemetery excavated by Crawford north of the village site at Abu Geili. Crawford is inclined to assign it to the sixteenth or seventeenth centuries, when the Fung dynasty was rising to power. The surface had already risen by about a metre since the abandonment of the village, the disposition of the bodies was neither Christian nor Muslim; it pointed to a period before the Fung had learned much about orthodox Islam, and some fragments of glass and some Turkish coins seem to support the date proposed. Several iron objects, spear-heads, axe-heads, and knives, were buried in the graves, but the most spectacular finds were a number of flat black-polished bowls with incised patterns.

In every case the dates put forward in this volume can only be rough approximations but, as Crawford writes apropos of Abu Geili, 'although future excavations will, no doubt, modify them, they are unlikely to prove them to be wholly wrong'. This fine book will be a godsend to later workers in this field.

J. W. CROWFOOT

The Stone Age Cultures of Northern Rhodesia. By J. DESMOND CLARK. 9½ × 7½. Pp. 157. Claremont, Cape: The South African Arch. Soc., 1950, 21s.

This excellent little monograph deals particularly with the cultural and climatic succession in the Upper Zambezi valley and its tributaries. It is based upon personal research and excavation under trying conditions, and gives for the first time a consecutive account of the prehistory of this part of Rhodesia, which holds good for much if not all of that country, and is shown to provide an important link between East and South Africa in the reconstruction of the prehistory of that continent.

The author was particularly fortunate in having the co-operation of that experienced geologist Dr. F. Dixey, who not only gives a full account of the geology of the area, but as Dr. Clark acknowledges in a foreword, both helped and stimulated him in his interpretation of the riddle of the gravels, ferricrete and calcareous deposits, sands and pisolithic ironstone, all of which have such a familiar ring to one who has endeavoured to solve a similar riddle in a different part of Africa. The clear solution here provided should be an inspiration to workers in other parts of the same field. Some of his statements, too, are no doubt of general application in Africa, as for example (p. 36): 'it would appear that a moderately high rainfall with strongly contrasted wet and dry seasons is essential to the formation of ferricrete, which results from the concentration of iron oxides in the sub-soil. . . . The formation of kunkur or kunkar, on the other hand, is associated with a rainfall of certainly less than 25 inches (60 cm.), probably more in the region of 15 inches (38 cm.) a year. . . .'

After a detailed account of the stratigraphy of the implementiferous deposits in the key sections in the area, divided into those of the river valley and the terrestrial deposits of the sand scarps,

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Dr. Clark gives a description of the various cultures, illustrated by excellent drawings of typical implements made by Mrs. Clark. The way in which the cultures are shown to develop out of one another is most satisfying to one who mistrusts the favourite explanation of an apparent break in a cultural succession as due to the immigration of men of another race. So also is the suggestion that the introduction of the microlithic technique in the Magosian was due rather to the diffusion of the idea of the bow and arrow than to a migration of peoples. In Northern Rhodesia the succession is shown to be pebble tools, Chelles-Acheul, Sangoan, Stillbay, Magosian, and Wilton. The story of that particularly difficult period, the Middle Stone Age, is unusually convincing, and the reviewer has a better picture of the Sangoan and its ancestry after reading Dr. Clark's account of the Northern Rhodesian Sangoan than he had before. It is probable that a related culture will be distinguished far north in the Nile Valley between the Third and Fourth Cataracts where 'tools made from flattish ellipsoidal pebbles with the upper face only worked' are common.

The appearance of tanged flakes and primitive bone tools in the Proto-Stillbay, the industry associated with the Broken Hill skull, is important.

The one culture that is perhaps not yet fully established is the rough flake culture known as the Hope Fountain. A similar culture certainly occurs in Kenya at Olorgesailie, contemporary with but distinct from the Chelles-Acheul. The pedigree of this culture has yet to be elucidated. It may possibly be connected with the remarkable block-on-block flake tools from the river Atbara in the north.

Dr. Clark finally attempts the correlation of cultures and climates in the Upper Zambezi valley with those of East Africa and South Africa. He is handicapped by the scarcity of faunal remains in the Rhodesias; but it is to be noted that although there are great typological similarities between the various areas there is not yet sufficient evidence to show whether the pluvials were universal or not. It seems strange that while the Pre-Chelles-Acheul culture begins in East and South Africa in the First Pluvial, it does not occur in the Zambezi valley till the Second Pluvial; and although on p. 29 Dr. Dixey suggests that in Nubia and Upper Egypt man did not reach the Nile until later still, the reviewer has found tools of the Pre-Chelles-Acheul type in terraces above the 100-ft. terrace near the Second Cataract. It is probable that, when more is known, this culture will be found to have occurred more or less contemporaneously throughout Africa. To the reviewer, too, it seems probable that the Fauresmith and Sangoan will be found to be manifestations of the same complex.

In appendixes Dr. Clark compares the evidence from Rhodesia with that from Angola recently published by Dr. Leakey; H. B. S. Cooke gives an account of the Quaternary fossils from Northern Rhodesia, and Dr. Wells of fossil man from the same area; while Dr. Geoffrey Bond discusses the dating of deposits of Kalahari sand.

This book is one which is confidently recommended to everyone working on the Stone Age in Africa. The author is to be congratulated on the hard work and clear thinking which have gone to its make-up, and the South African Archaeological Society may be justly proud of this volume in its projected Monograph Series.

A. J. ARKELL

The Calendars of Ancient Egypt. BY RICHARD A. PARKER. 11 $\frac{3}{4}$ × 9. Pp. xiv + 83 + 6 plates. Chicago: The University of Chicago Press. The Oriental Institute of the University of Chicago Studies in Ancient Oriental Civilization No. 26, 1950. \$6.00.

The problems discussed in this monograph are certainly among the most controversial in any branch of Egyptology. To quote but one example, it is a disconcerting fact that no agreement has hitherto existed on so fundamental a matter as the position in the lunar cycle of the first day of the month, some authorities affirming that it coincided with the appearance of the new crescent,

others that it was at the full moon, and yet others that it was when the moon was invisible. After a detailed examination of the evidence now available the writer concludes that the month began on the morning when the waning crescent could no longer be seen. He proceeds to demonstrate that from a date in the neighbourhood of 2500 B.C. until the end of pagan Egypt three calendars were employed concurrently: two lunar and religious (the first being in use during the proto-dynastic period) and one civil calendar of 365 days which he calculates was introduced after 2937 B.C. Finally he treats, in the light of his previous conclusions, three special problems: the dating of Egyptian feasts, the precise significance of the expression *tpy rnpt* (New Year's Day), and the chronology of the XIIth Dynasty. Throughout the book the facts are presented clearly and concisely; the arguments for and against different theories are carefully weighed and the results presented without attempting to gloss over the many difficulties inherent in this subject. Two particularly useful features are the summing up of the author's conclusions at the end of each section and his introductory exposition of astronomical terminology.

I. E. S. EDWARDS

Vounous, 1937-38: Field Report of the excavations sponsored by the British School of Archaeology at Athens. By ELEANOR and JAMES STEWART. 12 x 9. Pp. 394. Skrifter Utgivna av Svenska Institutet i Rom XIV. Lund: Gleerup, 1950.

The Early Bronze Age cemetery of Vounous in Cyprus is already widely known through the excavations of Dr. P. Dikaios and Dr. Schaeffer in 1931-3. But it was by no means exhausted and the report of Mr. J. R. Stewart and his wife is a welcome contribution on a fresh aspect of the site.

The expedition, led by Mr. Stewart, cleared a further eighty-four tombs, mostly in a detached portion of the cemetery at the eastern end, and only a few adjoining the previously dug site. The importance of the work of Mr. Stewart lies in the fact that the new section of the cemetery belongs to Early Cypriot I, whereas the previously found tombs belong almost exclusively to Early Cypriot III, with a few Iron Age intrusions.

The volume contains detailed descriptions of the tombs and their contents. It is very fully illustrated and the plans and sections are clear. Attention has been paid to the displacement of objects in the tombs by flooding, a point which has not often been considered. It is to be regretted that the soil sections have not been shown in the cases where this occurs, as it would give a more graphic impression of this disturbance than the measurements from datum.

The pottery has been fully described with particular attention to the ware and finish; and the good photographs, both in groups and as type series, make them easy to understand. But it is deplorable that the editors have seen fit to remove all scales from the photograph; this is perhaps understandable in the group photographs where there is a great divergence in size, but it should have at least been possible to reproduce the corpus to a common scale without undue expense.

Useful appendixes cover the analysis of the metal, a note on wood fragments (probably oak), mat impressions on the pottery, and an examination of the animal bones, which with the animal figurines found on the pottery, form a useful contribution to the fauna of the island at that period.

This volume of the report, however, contains no discussion of the finds, which is reserved for a later date. One must therefore use it in conjunction with the interim reports included in the Bibliography. The most useful summary is perhaps that given by Mr. Stewart in the *Handbook of the Nicholson Museum, 1948*. It is to be hoped that the second volume will not be long delayed so that full use can be made of this fine collection of material.

J. DU PLAT TAYLOR

Forschungen auf Kreta 1942. Edited by FRIEDRICH MATZ (Deutsches Archäologisches Institut). Pp. vii + 166. Berlin: de Gruyter, 1951. DM. 30.

This book, published under the aegis of the German Archaeological Institute, contains a series of reports by eight German archaeologists describing the results of researches carried out by them in Crete in 1941 and 1942 after the German occupation of the island. One deals with the cave at Kumaro in the Akrotiri peninsula. This produced some Neolithic pottery, very few Middle Minoan fragments, and a fair amount of Late Minoan pieces. Two reports describe the excavation of the Minoan settlement at Apesokari in Mesara and of the circular tomb by it. The author calls the circular tomb a tholos, although he adduces no evidence in support of the idea. It apparently was merely another of the usual circular tomb ossuaries frequent in Mesara and like them was never a tholos. It, like many of the other circular tombs of the region, had rectangular chambers attached. The tomb had been plundered by the inhabitants of the village in recent times. Thus the finds were principally from the attached chambers. There were some nice vases of variegated stones of the usual Early Minoan types. The best are illustrated in two coloured plates. The pottery is less important, but includes a good deal of thin Kamares ware. The best pieces are shown in a coloured plate. The finds range in date from the close of Early Minoan to Middle Minoan II.

Two reports describe the excavation of the settlement on the hill at Charakes near Monasteraki, where a large building, 'a Palace', with magazines with large store-jars (pithoi) was found. Two articles deal with Late Minoan III vases found at Kydonia and near Suda. The former come from tombs. Among them is a Late Minoan III water-jar of rather unusual shape. This is decorated with an interesting variant of the 'Close Style' and with a scene of a man in a chariot. From the Suda site comes a fine krater with a representation (on both sides) of four people—women (?)—in a chariot. A spearman walks in front and four attendants march behind. There are slight differences between the two sides. The author decides that this is not a Cretan vase but that it probably comes from Cyprus. A good series of the other vases, mostly characteristic Late Minoan III ware, is figured in fourteen plates. There are also two good bronze vessels, a jug and a spouted bowl. Two reports deal with Aptara. Another describes the Diktynnaion near Cape Spathas on the middle promontory of north-western Crete. This was a Hellenic sanctuary. The first note of it is in the *Anonymus* of 1538. It was visited and described by Pococke and Spratt and much later in 1899 by Savignoni. The exploration and excavation did not result in any exceptional discoveries, for the site has been badly plundered by the inhabitants for building material. Enough, however, was found to provide a sketch of its history. The earliest remains belong to the Geometric period of the ninth century B.C. The first temple seems to have been built towards the end of the seventh century. About 520 B.C. Samian exiles founded Kydonia. Before 275 B.C. the sanctuary belonged to Polyrrhenia and an inscription containing an agreement between that city and Phalasarna was set up. In the second and first centuries B.C. the temple and sanctuary were rebuilt and enlarged. An inscription of 54 B.C. gives some of the temple accounts. The final period of prosperity of the sanctuary came in the reign of Hadrian about A.D. 123 when the emperor visited Crete.

The last report contains a valuable surface survey of ancient sites in western Crete. In this special attention is paid to the Sybrita area and the remains noted everywhere are mostly classical or Roman. There is little Minoan, and this result conforms to what is so far known about the spread of Minoan culture in west Crete.

A. J. B. WACE

The Minoan-Mycenaean Religion and its Survival in Greek Religion. By MARTIN P. NILSSON. (Acta Reg. Soc. Hum. Litt. Lundensis, IX.) Pp. xxiv + 656. (Second, revised edition.) Lund: Gleerup, 1950. Kr. 50.

This new and revised edition of Professor Nilsson's invaluable book is most welcome, for the

first edition has been long out of print. He has incorporated here all the new material that has come to light in the interval and has also taken into account all the works and discussions on the subject that have appeared since 1927. His views on the whole remain unchanged, except that he is now inclined to believe that a Minoan exterior among the Mycenaeans may cover very different religious ideas. In one point, his suggestions about the use of seal-stones and signets on the mainland already require modification, for the discovery of sealed stirrup-jars at Mycenae in 1950 shows that the Mycenaeans did use engraved gems for practical purposes. There is no need to say that this excellent book is of the first importance and that every student of the Aegean culture and of Greek religion should possess it and read it and consult it frequently with profound gratitude to the author.

A. J. B. WACE

Excavations at Gözülü Kule: I. The Hellenistic and Roman Periods. Edited by HETTY GOLDMAN. 11 $\frac{3}{4}$ \times 8 $\frac{3}{4}$. Vol. 1. Text. Pp. vi + 420. Vol. 2. Pls. 276 + 9 plans. Princeton University Press (London: Geoffrey Cumberlege), 1950. 235s.

Tarsus has long been considered one of the key sites in the Cilician Plain with its many historical associations. It has yielded, too, interesting archaeological material, notably the terra-cotta statuettes collected by Barker in the middle of the last century. The interim reports of the excavations under the direction of Dr. Hetty Goldman carried out from 1935 up till the World War II, and again in 1947-9, have whetted our appetite for the final report. These two fine volumes covering the later periods of the mound fully come up to our expectations.

The difficulties of digging were many, for not only is the mound surrounded by the modern town making dumping cramped, but the mound itself has been much cut about by a modern cemetery and deep French war trenches and gun emplacements.

The latest occupation was Islamic overlying some fragmentary Roman buildings. But as the mound lies on the edge of the Roman town this was to be expected, and the only fragment of a building of importance was the theatre. As the object of the expedition was to uncover the prehistoric levels, only such parts of the Hellenistic and Roman levels were cleared as facilitated the deeper excavation. Nevertheless they yielded a substantial contribution to the chronology of the period. It appears that there was a gap in the occupation of the mound of Tarsus from the end of the Iron Age, c. 600 B.C., until it was reoccupied during the campaigns of Alexander the Great. The first structures of this period are dated by coins, c. 333 B.C.; after which the occupation is continuous until the seventh century A.D.

The first chapters are concerned with the description of these levels, and the chronology. The buildings in the succeeding strata have been much disturbed and the structures uncovered are somewhat fragmentary. Nevertheless it has been possible to distinguish six main periods: Prehellenistic, Hellenistic, Transitional, and three Roman, Early, Middle, and Late Imperial.

The evidence for these periods has been obtained from a number of house units, a Roman cemetery, and some cuttings on the circuit wall of the town. Unfortunately no well-sealed groups appear to have been found other than the graves, but the material and objects from each unit are conveniently tabulated together at the end of the volume.

The bulk of the work consists of the catalogues of objects. The coins, described by Miss D. H. Cox and comprising some 350 pieces, form the backbone of the chronology, ranging from Alexander the Great to Theodosius II. But the groups of autonomous Tarsus coins are probably the most important contribution to numismatics. The lamps, chiefly Roman, for the most part can be classified in the Corinth types, but there were sufficient variations to warrant local grouping. Miss V. Grace deals with the stamped amphora handles, some of which have contributed to the dating of levels. The majority appear to be Rhodian. The pottery chapter, contribution of Miss Follin Jones, gives a comprehensive survey of the types found at Tarsus. It is a useful

addition to the growing mass of information concerning Hellenistic and Roman pottery of the eastern Mediterranean, already begun with the publications from Athens, Corinth, and Antioch, especially for its chronological distribution.

Finally, Miss Goldman, in her detailed study, has been able to place the figurines long known from the illicit diggings of Barker in their proper context, and in some cases confirm the surmise as to their origin from a local factory. A few incomplete inscriptions are noted by Mr. Raubitschek.

If one may criticize this handsome and well-produced publication in one or two small matters of illustration; the lack of sections makes the rather complex building-levels hard to follow in spite of the clear description; further, the detail plans of the units and levels are very clear, but the general plan would be easier to use were it more fully titled and some indication of the surrounding town given. May one plead again for scales, human or other, in the site views, and also for a common scale in the reproduction of objects, if a metric rule is not included in the illustration?

J. DU PLAT TAYLOR

Arrest and Movement. An Essay on Space and Time in the representational art of the ancient Near East. By H. A. GROENEWEGEN-FRANKFORT. 10x6. Pp. xxiv+222. London: Faber & Faber, 1951. 50s.

This very original work reviews the achievements of the pre-Greek world in painting and relief from the standpoint of monumentality; that is, according to their success or failure in expressing events in relation to what is timeless. This involves a consideration of the use of space to convey dramatic tension.

Corporeal figures, Mrs. Frankfort reminds us, have a time-aspect in so far as they are potentially mobile, and space is the void in which their movement may occur. Ancient Near Eastern art is non-functional in that it lacks an unambiguous spatial relation between object and observer. This want of function is not aesthetic but logical. The author shows that Egypt after protodynastic times achieved monumentality only with sculpture in the round. Old Kingdom paintings and reliefs of life-in-death in the tombs avoid dramatic space, which presupposes a spectator. The Middle Kingdom, after political upheaval, made an abortive move towards monumentality, and in New Kingdom reliefs a novel conception of timeless existence is focused round the imperial function of the king. The Amarna revolution temporarily freed art from perennial values. Scenes were made dramatic but not historical. The king as divine prophet barred the way to monumental art as effectively as the god-men who were his predecessors. In the succeeding reaction the reliefs of Seti I were for the first and last time truly monumental. Rameses II and III attempted to leave faithful records of the great historic events of their reigns. After that the flux of the phenomenal world was no longer transcended, and technique became static.

Mesopotamian art reveals to Mrs. Frankfort a continuous development, under its perplexing variety, of the time-aspect in relief. The Stele of Eannatum, its earliest known historical monument, shows on one side the god catching the enemy in his net; on the other the king's victory. There is no closer relation between them.

Akkadian and early Babylonian art, however, represent the historic act as the fulfilment of a divine command. The event commemorated on the Stele of Naramsin is a human achievement, both actual and transcendental. In glyptic, for the first time, myth is rendered as drama.

Assyrian reliefs show no human and divine confrontation to relate time with eternity, but their secular sculptors did develop the illusion of spatial recession in landscape; at times approaching true perspective. The scenes of warfare are shallow, but a single great artist of Shalmaneser raised the defeat of hunted animals to the level of tragedy, in which empty space became charged with significance without the aid of a background.

In Minoan fresco-painting there is 'absolute mobility'. Action is significant in itself and organic functional relations are ignored.

There is no attempt to make this an easy book, but its close and subtle texture, though intricate, is never confused. It is logical, stimulating, and splendidly illustrated.

G. R. LEVY

Fouilles de Saint-Blaise (Bouches-du-Rhône). Par HENRI ROLLAND. Fouilles et Monuments archéologiques en France Métropolitaine (Supplément à *Gallia*, III). 11½ × 9 in. Pp. 290. Paris: Centre National de la Recherche scientifique, 1951.

St. Blaise lies between the lagoons of Lavalduc and Citis on the east side of the estuary of the Rhône, some twenty miles north-west of Marseilles. The site, which is easily defensible, was occupied at more than one period. The present report is mainly concerned with the fortifications which cut off the north end of the plateau.

The earlier of the two lines of defence is Greek, of the fourth century B.C., when the settlement formed an outpost of Marseilles. It was probably erected to secure the approaches to the city, which had been threatened by the Gaulish invasion of Provence. The author's detailed survey of the present state of the walls and towers is illustrated with measured drawings and photographs. These leave no doubt that the builders were Greeks trained in the military traditions responsible for such works as the Fort of Euryalos at Syracuse. The dating is confirmed by the pottery associated with the foundations. These fortifications were preceded by an earlier settlement, which has yielded pottery of the seventh and sixth centuries, including wares of east Greek origin. Since the exploration of the interior is still in progress and its results are not included in this volume, the character of this earlier settlement is not yet fully established. M. Rolland considers that it was Greek and states that fortifications of this date have not yet been identified. The section published on p. 109, however, suggests that the rough dry-built masonry in front of the fourth-century wall belongs to an earlier fortification rather than to a revetment contemporary with the main defences. Only a fuller exploration of the interior will provide the clue to this and other problems, including the absence of fifth-century pottery in the area hitherto explored.

The Greek fortifications were deliberately dismantled, probably at the time of the siege of Marseilles by Caesar in 49 B.C., and the site remained derelict for over four centuries. In the fifth century A.D. a new fortification was erected, with towers and curtains of reused material set in lime-mortar. This generally follows the line of the Greek defences. The settlement survived into the Carolingian period and has been identified with the villa of Ugium, mentioned in early medieval records. The fortifications are less fully described than those of the earlier period; they form an interesting example of the cities of refuge of the troubled age which saw the break-up of the Roman world. The church of St. Peter, lying just within the wall and belonging to the earliest days of the settlement, has a number of interesting features, including the base of an ambo projecting boldly forward from the chancel enclosure into the nave. The extensive series of pottery of this period is published in detail; it includes examples of most of the imported wares found at Tintagel and on other sites in western Britain and Ireland.

C. A. R. RADFORD

Der römische Schatzfund von Straubing, von JOSEPH KEIM and HANS KLUMBACH. 11½ × 8½. Pp. 41 + 46 plates. München: C. H. Beck'sche Verlagsbuchhandlung, 1951. DM. 18.50.

Drs. J. Keim and H. Klumbach and the Bayerisches Landesamt für Denkmalpflege are to be congratulated on a remarkable achievement, one which all archaeologists and custodians of

ancient monuments blessed with similar windfalls would do well to emulate. This astonishing hoard, comparable in its uniqueness and wealth of interest to such hoards as those of Mildenhall, Sutton Hoo, Szilágy Somlyó, Hildesheim, and the Casa del Menandro, was found on 27 October 1950. By 15 March 1951 the 116 items which the treasure contains had not only been cleaned, repaired, and made ready for public exhibition in the Bayerisches Nationalmuseum, Munich, but also subjected to a thorough scientific investigation, of which this book, published for the opening of the exhibition, is the first-fruits. The work consists of an introduction by Dr. Keim, describing the circumstances of the find, the find-spot near the Roman fortress of Straubing/Sorviodurum, and the relation of the hoard to the history of that Roman station, followed by a catalogue of all the objects by Dr. Klumbach, with full descriptions and admirable photographs, several detailed, as well as general, views being provided in the case of the most important pieces. It is understood that this is the prelude to an intensive historical and archaeological study of the treasure which may appear in 1952.

Straubing lies on the south bank of the Danube, c. 40 km. east of Regensburg; and the hoard was discovered during building operations, just to the north of a large Roman 'villa', c. 3 km. west of the fortress. Among the most important items are seven bronze face-masks belonging to cavalry 'sports-helmets', four of which are Hellenistic in character, while the other three, each crowned with what may be either a pointed toupet of small, round curls or a tall, peaked cap of lamb's (?) wool, present a startling and completely novel spectacle. There are also the decorated bonnet of a visor-helmet, of which the mask has not survived, five elaborately decorated greaves, two of which possibly form a pair, six detachable decorated knee-guards, the first of their kind to come to light, and, most wonderful of all, seven complete horse-chamfrons and a fragment of another, also richly embossed and engraved and equipped with ornamental eye-guards. Seven bronze statuettes of various deities on bases and four bases of similar statuettes, now lost, together with an assortment of bronze and iron objects, including weapons and farm-implements, complete the picture.

There would seem to be little doubt that the hoard was buried at the time of one of the great Alamanni incursions during the third century, in 233 or 259/60. Possibly the 'villa', near which it was found, was the country residence of the commander of the cohort garrisoning the fortress; and the military objects may have been taken there from Sorviodurum for safety and then concealed in the vicinity, along with chattels from the house and farm. The statuettes may well have been dedications in a private shrine, apart from one, portraying Mars as a chubby infant (or an armed Eros?), which would appear to have been a table-ornament. Alternatively, and perhaps more probably, the hoard was plunderers' loot, placed under ground for some reason which now eludes us. The objects were, at all events, buried in haste.

It is impossible within the limits of a short review to attempt any detailed discussion of the manifold points of interest raised by the Straubing hoard or any detailed comment on Dr. Klumbach's text. Suffice it to say that it throws a flood of new light on the life of a northern frontier garrison and on the nature of the cavalry sports or tournaments which featured so prominently in its programme. The authors deserve our gratitude for so promptly publishing this highly important material.

J. M. C. TOYNBEE

The Roman Stage: a Short History of Latin Drama in the Time of the Republic. By W. BEARE. 8½ x 5½. Pp. viii + 292. London: Methuen, 1950. 25s.

This book covers the history of Latin drama, farce, and mime to the end of the Republic with a brief epilogue on drama under the Empire. Nearly half of the space is occupied with discussion of the theatre and problems of production so that the discussion of individual dramatists and their plays is necessarily brief. So much of Roman drama is fragmentary that such a history is

difficult to write, and Professor Beare has been successful in sustaining interest in spite of this and his interpretation of the fragments is extremely useful. Some readers will regret that he has allowed himself so little space for Plautus and Terence—just under forty-five pages in all. He gives us interesting treatments of particular problems (his interpretation of *contaminatio* and his disbelief in the practice of combining two or more Greek plays into a single Roman play are admirable), but the answer to the main question could have been further elaborated: what did these two very different Latin poets in fact do to the plays of the four Greek poets whom we can grasp as distinct personalities, differing in their thought and style, in their handling of character and plot?

The later chapters and appendixes on prologues, the five-act law, music and metre, theatres, costumes, and stage arrangements, contain a great deal that is extremely valuable. There are three main questions in which I should disagree with Professor Beare. The first is the Roman origin of the five-act law. This is too large a question to be discussed here; but, at least, five acts seem to me certain in the *Epitrepontes*, and there is no evidence that I can find for the chorus in New Comedy being used for anything else but interludes: they have no relation to any characters in the play and the leader never intervenes in the dialogue; the last instance of such intervention appears to be Euboulos, *Stephanopolides* (350–330 B.C.) and its abandonment is a 'revolutionary change in the position of the chorus'. Secondly, Professor Beare seems to me to underestimate the consistency of our evidence about the costume of New Comedy. He is rightly troubled about Donatus's assertion that cheerful, sad, rich, and poor were distinguished in colour. Probably this has come in from an account of some other kind of performance (tragedy?). If it is removed, Pollux, Donatus, and the paintings of scenes from New Comedy are remarkably consistent with each other and with such references as we have in the plays. Finally, scenery: much of what Professor Beare says is undoubtedly sound, particularly his view of the *periaktoi* and of the three doors in the stage buildings. But I find it very difficult to believe that in the classical Greek theatre there was no change of background between palace front, sea-shore, country, and houses (or other scenes of comedy). The elaborate reconstructions of Bulle are excessive, but Sir Arthur Pickard-Cambridge's canvas screens are possible and would account for Agatharchos 'painting scenery for a production of Aeschylus' (perhaps a revival rather than a first production as Professor Rumpf has suggested).

T. B. L. WEBSTER

The Coffin of St. Cuthbert. Drawn by D. McINTYRE. Introduction by E. KITZINGER. 12½ × 10. Pp. 6+pls. 5. Oxford: Printed for the Dean and Chapter of Durham Cathedral at the University Press, 1950.

Many an antiquary has had to write off cathedral treasures as being virtually inaccessible from the point of view of the real needs of his studies. His quarry locked up in an inconvenient case in a dimly lit treasury or library, the poor student had often to make all his notes thereon in the space of about 45 seconds, the greatest amount of time an impatient guide and the rest of a conducted party would allow him to linger in front of one object. Thereafter he did what he could with no more help than that provided by a single old-fashioned publication and one modern postcard. Of course, conditions are generally better now. There are more really adequate publications, more sympathetic guides, and much kinder canons; but still cathedrals are difficult, and if we British antiquaries were permitted to name one as an example to all others, saying *o si sic omnes*, our choice would certainly be our own cathedral of Durham, wherein the most precious collection of cathedral-relics in this country have lately been made available by the Dean and Chapter with a care and generosity that deserve from all of us the most grateful thanks. It was not always so at Durham; the change has come in *hominum memoria*; but it must be for at least 20 years that the

properly accredited student has been given readily and with every possible kindness the fullest facilities for studying the St. Cuthbert relics and the MSS. The antiquities have been sent to London for examination, preservation, and repairs; they have been lent for exhibition to our Society; they have been grandly mounted and exhibited in fine new cases in their own home; and, best of all, the Dean and Chapter, having published a magnificent volume on the early MSS. in the Library, are now preparing a lavishly illustrated publication of the St. Cuthbert treasures. A preliminary to the appearance of the book itself is this handbook describing St. Cuthbert's coffin, a special publication of the accurate drawings recently made by Mr. D. McIntyre, the Cathedral Architect, accompanied by a short essay by Professor Kitzinger, who is responsible for the new reconstruction of the coffin and for the full description of it that is to appear in the forthcoming volume. Mr. McIntyre's drawings, superseding and in part correcting the worthy Greenwell publication of 1899, which we have hitherto been using, are wholly admirable, and satisfactorily present to us this affecting and simple wooden relic of A.D. 698. The figures incised on the coffin—Christ, the Virgin and Child, the Evangelists, and a group of Archangels—are harsh and rather crude primitives, but they do not lack the merits that such sincere, emphatic, and clean-drawn work always does possess. They are not to be regarded just as decoration, says Professor Kitzinger, but rather as the visible record of a prayer, a collection of symbols of the persons called upon to preserve the body and its associated relics. The handbook fulfils its functions well. Students of the iconography of the coffin have now all they want, and can pursue their studies with or without Dr. Kitzinger's wise guidance; the historian and the interested reader alike have here a carefully considered, and in all respects adequate, presentation of one of the most moving minor treasures of the English Church.

T. D. KENDRICK

The Norse Discoveries and Explorations in America. By EDWARD REMAN. Edited by ARTHUR G. BRODEUR. 8 $\frac{1}{2}$ × 5 $\frac{1}{2}$. Pp. xi + 196. University of California Press (for whom Cambridge University Press act as agents), 1949. 26s.

The brief, tantalizing descriptions of early Norse voyages to America have aroused great interest ever since the *Historia Vinlandiae Antiquae* of Torfaeus was published in Copenhagen in 1705. Reman's contribution to the affair is his closely reasoned revaluation of the different weights which should be attached to the Icelandic and the Greenlandic saga narratives; his detailed elaboration of this point forms the most interesting and informative part of the book, of which it occupies the first third.

After this admirable exposition the book moves more into line with its predecessors, with prolonged attempts to locate the various landfalls and settlements by manipulating the threadbare evidence. The process is admittedly ingenious, but not more so, perhaps, than that in certain earlier attempts with which it is not entirely in accord. The reader is not assisted to any great degree by the little sketch-map on pp. ii and iii, which is without a scale and which shows only a very few of the places mentioned in the text.

But an outstanding weakness of the latter part of the book is revealed in the closing paragraphs of the last chapter. Here the author, having (rightly, it must be supposed) disposed of all reputed Norse relics from America as spurious, regrets that no articles or structural remains have been found, and rather lightly despairs of any such ever being discovered. He even states that 'weapons and tools would long since have rusted and crumbled away', a statement which is in direct conflict with all experience and probability. His book represents the last word from the arm-chair. It is now essential for the further elucidation of the problem that relics of the landings be found. If the winter-houses which were occupied for at least one season have not been obliterated by any destructive agency such as ploughing, afforestation, or building, their remains could

certainly be identified if the sites were to be reached by a suitable expedition, primed by study of aerial photographs and equipped above all with plenty of time. Archaeologists with experience of the coasts of Davis Strait and neighbouring shores exist on both sides of the Atlantic: aerial photographs of the whole region are now available in Ottawa: and frigates are not unobtainable. This book points the way to, and might well be vindicated by, an inspiring expedition which would have by no means slight chances of success.

R. W. DE F. FEACHEM

Map of Monastic Britain. 1. North Sheet. 2. South Sheet. Scale 1/625,000. Printed and Published by the Director-General of the Ordnance Survey, Chessington, Surrey, 1950. 7s. 6d. each.

The material for these two maps has been compiled with exemplary care by our Fellow Mr. R. Neville Hadcock, and the result will be of great value for students of monastic history. Each sheet, measuring about 40 by 32 in., is folded into seven vertical and four horizontal sections; and the boundary between the two is a line running approximately from Scarborough to Windermere. The sheets are somewhat unwieldy; and it might have been preferable, if technical objections were not insuperable, to have had three sheets divided by the Trent and the Tweed. In the South sheet there is a useful inset map of the religious houses in London. Each sheet contains a combined index giving the map references for all the sites. The total number of sites marked is nearly 2,200, and this compares with about 1,250 given in Professor Knowles's *Religious Houses of Medieval England* (with certain additions and corrections given in his article in *The English Historical Review* for September 1945). This large difference is accounted for partly by the inclusion of Scotland, partly by an increase due to changes of site, partly by the inclusion of selected granges and the possessions of alien houses on a wide scale. Thus all the sites occupied by the monks who finally settled at Byland are duly marked. The criterion adopted for granges is mostly those which were of importance or distant from the parent house; but it is noticed that certain granges of Rievaulx and Byland, far away in the West Riding, some of value and where in one at least the Cistercians had iron workings in the twelfth century, are not marked. Although the difficulties for alien houses and their cells have been carefully considered by Mr. Hadcock, many of the sites can scarcely be regarded as symbol-worthy. Several, of which Lessingham on the Norfolk coast is an example, are those of gifts made to the abbey of Le Bec and other houses overseas, where it might be difficult to prove that any regular conventual life ever existed, and for that reason were rejected by Professor Knowles in his lists.

The different orders are indicated by an ingenious series of symbols, and these are further differentiated on the basis of a date of existence before and after 1500. A double symbol for a particular site does not necessarily mean that continuity of religious life in a single building was broken, or that two separate establishments existed there. One site has been noticed as subject to revision. In the *Victoria County History of Yorkshire*, Vol. iii, the site of the Preceptory of Newland is given in the text as Newland in Howden in the East Riding, and in the ecclesiastical map in that volume as Newland in the parish of Drax. Neither is correct, though the latter has been followed on the South sheet. Our late Fellow Mr. E. W. Crossley, in printing records relating to the preceptory (*Yorks. Record Series*, vol. lxi), proved that the correct identification, as indeed had been given by Dodsworth and others, is Newland in the parish of Normanton, about twenty miles to the west of Drax.

On the cover of both sheets a well-known seal of Glastonbury Abbey is reproduced from a cast. This is appropriate for the South sheet, and an equally attractive seal might have been found for the north.

C. T. CLAY

The Registrum Antiquissimum of the Cathedral Church of Lincoln. Edited by KATHLEEN MAJOR, M.A., B.Litt. Vol. VI. 10 × 6½. Pp. xxv + 230; and Facsimiles of Charters in Vols. V and VI. 13 × 10½. Pls. 20. Lincoln Record Society, Vols. 41 and 42, 1950.

It is now twenty years since the publication of the first volume of the *Registrum Antiquissimum*, edited by Canon C. W. Foster. The general scheme of the work was his, but on his death, before vol. iv was completed, Miss Kathleen Major took over the work and now, after the war's delays, has published the sixth volume, completing the charters for the wapentakes of the South Riding of Lindsey which had been begun in vol. v. The only change in general policy is the publication of the facsimiles in a larger format, which provides a much more satisfactory scale of reproduction but will be an awkward variant on library shelves. The two brief entries under *addenda et corrigenda* for vol. v are a striking indication of the thoroughness with which Miss Major carries out her task. The notes, particularly where they deal with the signatories, have grown steadily throughout the publication of these volumes, and Miss Major now moves with ease and familiarity among the various families of the area. A detailed index makes this information a valuable apparatus for further dating of documents.

Most of the charters in the present volume deal with grants of land. Miss Major in her introduction notes some points of special interest: an early charter of warranty; an unusually large bovate; some sales of *nativi*; the emergence of an accepted formula 'in liberam et puram et perpetuam elemosinam'. An appendix gives the views of the late Professor Saxl on the dating of the second seal of the chapter, of which a facsimile, then thought to be the second seal, was given in vol. iv. Professor Saxl was deeply interested in the whole stylistic problem of seals and would have had much to say on it had he lived to complete his account of English twelfth-century sculpture, and it is good to see one of the results of his researches preserved in this volume.

T. S. R. BOASE

The Stained Glass of New College, Oxford. By CHRISTOPHER WOODFORDE. 10 × 6. Pp. xii + 109. Geoffrey Cumberlege, Oxford University Press, 1951.

Dr. Woodforde placed himself among the leading students of English painted glass by his studies of the glass of Somerset and of fifteenth-century Norwich. Here is his scholarly monograph on the glass of New College, Oxford, which includes work of the highest importance from both fourteenth and eighteenth centuries.

The original glass is outstanding not merely for quantity but for surpassing quality. It was produced for William of Wykeham, second only to King Richard II as a patron of the arts. Wykeham's glazing is precious for the iconographical light it throws on the religious thought of his time, but above all as a highly integrated work of art. The design was clearly the work of a great artist, and we must regret the meagre documentation of Thomas the Glazier of Oxford, who between 1386 and 1422 appears closely associated with Wykeham and his colleges at Oxford and Winchester. Dr. Woodforde sets out the evidence in detail for the first time; tantalizingly slender as it remains, it yields a career if not a life. The identification of Thomas with the Thomas Dadynghon who worked at Westminster in 1351 is rightly discarded, and a firmer basis of probability is found for the view (first advanced by Dr. H. W. Garrod twenty years ago) that Thomas was a member of an old Oxford family long established in the business.

Dr. Woodforde deals with the iconographical relation of the New College glass to that of Winchester College, but does not discuss the problems of design raised by the comparison. In spite of a common origin in the workshops of Thomas of Oxford and a similar iconography, doubtless dictated by Wykeham, there are remarkable discrepancies from the stylistic point of view. These may be due to rapid development of style from 1380 to 1390; to execution by different assistants (Dr. Woodforde tells us of a *famulus* in 1390 and *Rogerus socius suus* in 1391,

both of whom dined in Hall with the Fellows); or to designs by different outside artists entrusted to Thomas Glazier & Co. to carry out. Important motives were evidently derived from contemporary English illuminations, or from a common source. The treatment of architectural canopies and other details is, for example, very close to that of the Fitzwarin Psalter (Paris, Bibl. Nat. lat. 765; cf. F. Wormald in *Journal of Warburg & Courtauld Institutes*, vi, 1943, esp. pl. 22 c). It is to be hoped that Dr. Woodforde will in due course give us a full study of the output of this great firm of glass painters.

Besides a detailed description of the College glass, the book contains the whole story of the eighteenth-century restorations by William Price and William Peckitt, and the new work designed by Sir Joshua Reynolds and painted by Thomas Jervais. The colour frontispiece and photographic plates are of excellent quality but, doubtless for economic reasons, show only a small proportion of the glass. Surely a work of definitive value could be sufficiently subsidized to make its record complete?

JOHN H. HARVEY

The Norwich School of Glass-Painting in the Fifteenth Century. By CHRISTOPHER WOODFORDE, Litt.D., D.Litt., F.S.A. 9½ x 6. Pp. 233 + xliii plates. Oxford University Press, 1950. 42s.

This scholarly and beautifully produced volume forms a handsome companion to the same author's *Stained Glass in Somerset*. It has a much wider appeal than to those who are only interested in ancient glass. The student of costume or of manners and customs will find much to interest him in the illustrations. There is here, for example, unmistakable evidence of the way designers of glass were influenced by the costumes and properties they saw used on the stage at the mystery plays. The tiara of the prince Olybrius in a scene from the life of St. Margaret at North Tuddenham (pl. xvii) and the fantastic hats of the Doctors in a *Christ amongst the Doctors* at East Harling (pl. xiii) are obviously copied from stage properties. The infant Christ, naked and standing erect on His Mother's knee in the *Adoration of the Shepherds* at East Harling (pl. xi), goes far to prove Dr. Hildburgh's theory that the child Christ in the mystery plays was represented by a doll.

The chapter on 'Destruction and Loss' makes painful reading. But it is sad to hear that so much ancient glass has been 'lost' within comparatively recent years, of which the drawings by G. A. King, the Norwich glass-painter and antiquary, who died as recently as twenty-six years ago, provide the only record.

Dr. Woodforde is so careful an observer and so scholarly a writer that he does not provide many opportunities for criticism.

The statement, though frequently made, that the lead-work of fourteenth-century glass is 'more frail, by reason of its greater age' than that of the fifteenth century is a popular misconception, which is opposed to both scientific teaching and practical experience.

It is a little surprising to meet with a figure of St. William of York twice in glass at Norwich. His name never found its way into any but the York Calendar, and outside that city he was practically unknown. Another interesting and unusual detail is a combined pennant and weather-vane on the mast of a ship (pl. vi), and still a third rarity, the spectacles on the nose of St. Simon the Zealot at Long Melford, Suffolk, though a parallel example in glass could have been found without going to painted screens or carved statues. In a *Death of the Virgin* in the chapel of Notre Dame du Cran at Spezet one of the apostles is shown wearing them.

Not everyone will agree with the author in giving the title of *St. Peter and the Emperor Nero* to the panel at St. Peter Mancroft described on p. 33. The grotesque figure doing the goose-step, in red hose, a cap, chain, and bells can never have been intended for Nero. Kings and emperors, good or bad, were all represented alike in fifteenth-century stained glass, as benevolent old men with long white beards with a crown on their heads, and wearing an ermine tippet.

No better example of this could be had than the figure of Herod, cleaving one of the innocents in two with a sword, in the same window (pl. III). The panel undoubtedly represents St. Peter and the magician Simon Magus. The saint is arguing with the sorcerer, and ticking off his points one by one on his fingers. Upon the above title for this subject, both Canon Meyrick and the late G. A. King were agreed in their respective descriptions of the window.

The statement (p. 49) that the *Te Deum* window in the South Transept of York Minster 'was once in the east window of St. Martin's Coney Street' is probably incorrect, unless Thomas Gent mistook the subjects in the window. He says in his *History of York*, published in 1730 only eight years after the window had been removed, that it contained the history of St. Athanasius and his creed.

In the descriptions of the various panels very few points have been missed, but the significance of the ram in the background of the scene from the life of St. Margaret at North Tuddenham might have been noted.

It is delightful surprise in a book on medieval stained glass to come across specimens of English domestic glass, apart from heraldry, and no more charming examples than those illustrated could be found. Our Fellow, Bernard Rackham, suggests that the two roundels, one from St. George Tombland, Norwich, and the other from Brandiston Hall (pl. xxxiii), which show a man running into his house to escape a sudden shower (evidently 'April'), have both been derived from a common source such as a woodcut or print. This point escaped both the author and the present reviewer. But what a difference in technique and treatment! One is conventional, the other naturalistic. As far as one is able to judge from the three Brandiston Hall 'Months' which have been illustrated (there are eight of them in all), it is very doubtful that they were painted in Norwich. The florid ornament of the borders, the correctness of the draughtsmanship, the delicacy of the landscape backgrounds, and the architecture of the buildings, point rather to continental workmanship.

The proof-reading has been most carefully done. 'Tracing' (p. 6) is evidently a mistake for 'tracery' and 'St. Simon the Zealot' (p. 87) is later on the same page referred to as 'St. John the Zealot'.

The format of the book is all that could be desired, and there is an excellent index, but cross-references in the text to the plates would have been helpful.

J. A. KNOWLES

The Gothic World, 1100-1600. By JOHN HARVEY. 10½ × 6½. Pp. xii + 160. London: Batsford, 1950. 30s.

Books and articles from Mr. Harvey's pen have come in quick succession since the war, and no author of the present day has made a greater and fresher contribution to our knowledge of English Medieval Architecture. In this book he extends his field, applies his method to the whole of Gothic art, and emphasizes in particular those lands which so far have not been so well trodden. Finland, Hungary, and Cyprus to the east, Ireland, Portugal, Hispaniola, and Mexico to the west are enlisted, besides more important tracts such as the Baltic shores, Bohemia, and Catalonia.

In 1906 this extraordinary view could be expressed with all the weight of authority by Professor Prior: 'Behind the Renaissance in the history of medieval art personality vanished entirely. We know that individual hands must have carved each figure of Wells front, a certain mind set out the tracery of each Exeter window, but no distinction lies in the personality, just as no record remains of the name of the artist. . . Artists were just folk generally, and the credit of their art must not be attributed to extraordinary personalities, but to the life history of the race.' This represents not unfairly the view of English connoisseurs fifty years ago, and perhaps of most amateurs as well as of popular guide-books today. Abroad a saner view prevailed. Viollet-le-Duc, in 1854, expected a design and a designer, although the documents had not yet yielded their

harvest. A few names, as at Paris and Rheims, survived in inscriptions, and had not been forgotten. At the beginning of this century Lethaby, a great pioneer, investigated the designers of Westminster Abbey, in the thirties the researches of Messrs. Knoop and Jones went far to establish the economic and social position of the master masons throughout England, and a few writers, such as Professor Hamilton Thompson, drew inferences very different from those of Professor Prior. Yet Mr. Francis Bond's great books on English Medieval Architecture, which are still our standard authority, are wholly analytical; in the first of them, which appeared in 1906, a note on the second page shows that he was aware of the problem of the master masons, but his subsequent pages show that he shirked the problem completely. Not a single mason is mentioned in either of his books. Dehio, writing his standard history of German Art thirty years ago, mentions some ten medieval architects. The American writer, C. R. Morey, whose *Medieval Art* appeared as recently as 1942, mentions some 150 artists, but of these only about ten are architects; there is no room for Pierre de Montreuil, Peter Parler, or Henry Yevele. Those two long separated but noble works on French Medieval Art by M. Male and Miss Joan Evans are, respectively, predominantly studies of religion and patronage, but avowedly such. Mr. Harvey has established that along with the need and the means there was necessarily also the mind. It is strange that until now this platitude has been so much overlooked. He has brought the master masons of the past into the light of history and given them, without further quibbles, the status of architects. His index of these Gothic architects holds over 450 names. These make, it must be admitted, a text of 130 pages very heavy reading, but they are of encyclopaedic value and a great contribution to knowledge. If some of the ascriptions, when based on similarity of style, are found somewhat tenuous, they are at least no more so than those to which we are well accustomed from innumerable critics of painting or of sculpture. All must admit that the collection and correlation of so much evidence, admirably supported by full notes on the sources, throws a new light on a study which has so far proceeded on quite different lines.

His absorption with the artists allows the author, in our opinion, too little room for the analysis of local styles or the clear expression of his tastes. We should have liked, for example, an ampler explanation of 'Sondergothik', a fuller treatment of the classic period of northern France, a more persuasive justification of the supremacy of Strassburg, and more justice done to the late Perpendicular of our own country, both in its royal and local variants.

Numerous and ingenious diagrams and over 250 photographs illustrate the text, but the latter are mostly too small for aesthetic enjoyment, and would be more easily handled for reference if they were placed consecutively at the end of the volume instead of in the haphazard old-fashioned manner which the English publisher persists in believing that the English public prefers. In quality the blocks are a long way short of the highest standard, but at least Mr. Harvey has not been so shamelessly treated by his publisher and blockmaker as he and Mr. Fenton were in their recent work on English cathedrals, where the reader, after a panegyric on the illustrations, is treated to a succession of smudges.

A. K. WICKHAM

The Origins of the Austin Canons and their Introduction into England. By Rev. J. C. DICKINSON. 8½ × 5½. Pp. vi + 308. London: S.P.C.K. 20s.

The Austin canons, alone among the greater medieval religious orders in England, have hitherto failed to find an historian, and the meritorious pioneer work of scholars such as Frere and Dr. Hamilton Thompson has been connected mainly with individual houses and hidden in rare books and learned periodicals. This neglect is comprehensible. The origin of the institute of regular canons was uncertain, the history of the early English foundations obscure, and there was little in the way of great personalities or striking incident to attract the reader.

Nevertheless, all students of monastic history were aware that the black canons were the most numerous class of religious in England, and there was an uneasy feeling that the reasons for their popularity and its extent were alike far from clear. Mr. Dickinson's book, the outcome of long and laborious research, is therefore most welcome, and its critical scholarship and sane presentation should satisfy the most exacting demands of any who are at all aware of the difficulties of the subject.

The regular canons were in many ways a typical manifestation of the movement to reform the clergy set in motion by Peter Damian and his associates. While they are a clear instance of the attempt to raise the moral standard of the priesthood by approximating all clergy to the monks, they are also, in their adoption of Augustine's Rule and patronage, true children of an age which clothed revolutionary methods under forms which were supposedly traditional. Moreover, coming as they did before the new spirit of organization and centralization had proved victorious, they never formed an articulated and disciplined order, but followed the old traditions of monastic autonomy. Of all this Mr. Dickinson writes excellently, and he shows both historical judgement and perception of spiritual issues in his recognition that on the deepest level, if not in strictly legal succession, the Austin canons were true sons of the great Augustine, who 'mercifully handed down to posterity' the 'judicious, finely balanced ideal' which the saint himself had lived and preached.

For the church historian and the antiquary the most important part of the book is that which examines in detail the dates and circumstances of the foundations of the first fifty years. As regards many of the earliest Mr. Dickinson is able to show that the traditional dates are too early by almost a decade; he also shows that the Rule was not seldom adopted by a community already 'regular', while elsewhere it was the first directory assumed by a group of 'hermits'. Among the most valuable passages may be mentioned that on the part taken by Henry I and his curial officials in planting the canons—a passage ending with an encomium on Gilbert the Sheriff (p. 130), the account of the Victorines and Arrouaisians (pp. 65–67), and the careful assessment of the share taken by the canons in serving the churches they possessed (pp. 231–6). Many unpublished records have been used, and enough of these are cited to make the reader wish for more; it may be suggested that a collection of these foundation-stories and annals, together with the treatise of the Bridlington master and the re-edition of the life of Robert of Bethune (which is perhaps too sparingly cited) might make an interesting volume of Augustiniana.

A few minute criticisms may be suggested. The effect of the Carolingian reform would seem to be over-emphasized (p. 18), while the influence of Benedict of Aniane is unduly minimized. Against the unfavourable judgement of Dulcy (quoted in note to p. 21) might be set that of Edmund Bishop, who rated Benedict of Aniane second only to Benedict of Nursia in his influence on western black monachism. The Gilbertines (p. 88) were not precisely an order of 'double' monasteries, like the earlier Gallic and East Anglian houses, but nunneries with chaplains attached. The term Cluniac is sometimes (e.g. p. 136) used without warning in the loose, pejorative sense made familiar by Gerald of Wales. Confessions were heard frequently; not 'very rarely' (p. 228) in monasteries, and to write of Waltheof as an Augustinian in 1153 is not absolutely accurate (p. 252).

Considerations of space forbid more than a passing reference to the valuable appendixes on the Rule of St. Augustine, extant cartularies, and the dates of early foundations, included in a hand-list of Augustinian houses. Nor is it possible to indicate fully the merits of a book dense with information, yet informed throughout by ideas and by sane humanity. It is, indeed, a book which will be valued the more it is used; it will certainly be the authoritative work on its subject for many years to come. Finally, a word of commendation is certainly called for by the attractive and accurate printing and production.

M. D. KNOWLES

Edward I's Castle-Building in Wales. By J. GORONWY EDWARDS. The Sir John Rhys Memorial Lecture, British Academy, 1944. 10½ × 6½. Pp. 67. London, Geoffrey Cumberlege. From the *Proceedings of the British Academy*, Volume XXXII. 1951. 5s.

This essay considers Edward I's castle-building as a medieval state-enterprise. The questions (1) How long did it take? (2) What labour was required? (3) What did it cost? and (4) How was it financed? are answered from an extensive scrutiny of original sources. Briefly, Dr. Edwards's conclusions are as follows. (1) Except at Caernarvon and Beaumaris where, after great initial impetus from 1283 and 1295 respectively, work continued slowly until 1323, the fortresses were all substantially achieved between 1277 and 1289; Builth, Aberystwyth, Flint, and Rhuddlan were building *together* from 1277, Conway, Caernarvon, and Harlech similarly from 1283. (2) The labour force at the three latter castles in 1283-4 totalled about 4,000; this appears to have stretched English resources, demanding men even from distant Northumberland. (3) £80,000, in the money of those days, seems a fair computation of the cost. (4) Of this, Wales was saddled with an insignificant fraction; more than half came from Ireland, the rest from the king's wardrobe. Tables are given of the enrolled accounts for the various castles, together with transcripts of the crucial memoranda of February 1296 on the state of the works at Caernarvon and Beaumaris. While not professing to deal with archaeological questions, Dr. Edwards expresses well-founded doubts about the accepted dating of Caernarvon and the interpretation of Beaumaris's outer curtain as an addition. He regards Conway, taken as a whole, as 'incomparably the most magnificent of Edward I's Welsh fortresses'.

One important qualification needs to be remembered in considering the author's analysis. While surviving records direct attention to these eight royal castles, nevertheless the picture thus presented, impressive as it is, is incomplete. It omits the contemporary 'lordship' castles of Ruthin and Denbigh; Chirk, which can hardly be later than 1320 and may be as early as 1285; and Hawarden and Hope. Though these works, except the last-named, do not appear to have been financed by the king, the larger of them are comparable with the royal castles; their cost cannot have been dissimilar, and their construction drew on the same labour market. Possibly the years 1289 to 1294, quiet years at the crown buildings, saw elements of their labour force working at one or more of the 'lordship' castles, which were equally the expression of royal policy. It may also be recalled that during the years following 1277 there was royal expenditure, albeit on a minor scale, on strengthening Montgomery in the north and Carmarthen, Dynevor, Dryslwyn, and Carreg Cennen in the south, while lieutenants refortified Kidwelly, Llanstephan, and Laugharne. Though records of these works are slight or lacking, their sum in money and man-power, as several of the buildings still testify, was considerable, and will need taking into account in any eventual attempt to assess the whole Edwardian building effort.

This is perhaps the most significant contribution to the literature of Edward I's policy for Wales since the publication of Morris's *Welsh Wars* in 1901. It also illumines with the light of authority our whole conception of medieval building operations, showing the maximum scale and pace which the crown could attain under the stress of war (1277-c. 1300) and the slackened momentum more normal in relatively settled times (c. 1300-23). Delivered as a lecture six and a half years ago, its appearance has been eagerly awaited and does not fall short of expectation.

A. J. TAYLOR

Essays in Leicestershire History. By W. G. HOSKINS. 9½ × 6. Pp. viii + 193. Liverpool University Press. 1950. 20s.

Dr. Hoskins is Reader in English Local History at Leicester University College. The five essays that he has collected here, all dealing with Leicestershire in the sixteenth century, serve

to demonstrate his conception of local history as a study to be pursued at the level of university research.

He has found a rich deposit of facts in the inventories, made for probate purposes, of the personal estates of departed villagers and citizens. These give details and values of crops in the barn and in the fields, of livestock and of household goods. The last are listed room by room and thus, incidentally, provide valuable evidence of the number and purpose of rooms in the house.

Using these documents and supplementary material, Dr. Hoskins describes in one essay the material possessions and way of life of the country parson of the period, in another the status of a Leicester butcher and grazier, in a third the social complex of two neighbouring upland villages, Galby and Frisby.

The remaining essays are the most important. One is a survey of the deserted villages of Leicestershire, of which no less than sixty can be listed. The other is a careful analysis of the system of farming practised in the county in the sixteenth century and an assessment of the status and standard of living of the typical farmer.

A local historian of this kind has much in common with the field archaeologist. Dr. Hoskins examines local material in the light of his knowledge of general economic history and is able to show that sometimes particular facts give reason for varying accepted generalizations or call for further research to explain them. He produces evidence that villages were more often depopulated forcibly to make room for a profitable sheep farm than by the Black Death or a gradual decline. He finds that it is not true to say that, under the three-field system, one field was always reserved for autumn-sown corn. 'In Leicestershire at least the winter corn covered only a fifth or less of the sown area in any one year and other manorial records show that both winter and spring corn were in fact sown in the same field.' (It may, nevertheless, have been the case that the whole of this field was *ploughed* in the autumn.) He notes that during the century less and less good bread grain was grown: at first part of the wheat acreage was replaced by rye, but later both wheat and rye were partially replaced by peas.

In one important respect the work of a local historian like Dr. Hoskins is, as he points out, complementary to that of a field archaeologist. The fact that he can date the evacuation of certain villages will help their excavators to work out the types and chronology of medieval pottery and ultimately this knowledge, applied in the reverse direction, will help to date other habitation sites.

For local historians, actual or potential, in any part of England the importance of this book lies in the many hints it gives of material that should be examined and of methods that may be used. By Leicestershire men it will be specially welcomed as a scholarly and gracefully written account of their forerunners in the fields and villages that they know.

COLIN ELLIS

Welsh Furniture. By L. TWISTON DAVIES and H. J. LLOYD-JOHNES. 9 x 6. Pp. viii + 53. Cardiff: University of Wales Press, 1950. 21s.

The regional characteristics of British domestic furniture is one of the few aspects of the subject which has not been explored by labourers in this now rather over-cultivated field. The time has gone by when this exploration could be undertaken on a comprehensive scale, for the data requisite for the study of such characteristics has in most areas long since been dispersed. In Wales, self-subsisting and virtually a separate country until comparatively recent times, a remarkable quantity still remains, and on that account alone a book about Welsh furniture must be held to be long overdue. The President of the National Museum, Sir Leonard Twiston Davies, and Major Lloyd-Johnes have filled this gap in the literature; or filled it save for a few small interstices which in a second edition can easily be closed. In their brief text (there is a singular lack of documentary material) and, on the whole, very happily chosen illustrations they strikingly demonstrate the marked regional—'national' is scarcely too strong a term—character of the

furniture made in Wales for all sections of society from the accession of the Tudors until the industrial age. It undeniably possesses a distinct idiom, and has, indeed, all the attributes of an indigenous craft. There are differences accounted for by the mountain barrier between the furniture produced in the north and south, but the whole output reveals an atavistic tendency or 'time-lag' so strong as to make deductions based on normal stylistic evidence quite unreliable. Thus clock cases dating from the middle of the eighteenth century will be found decorated with chequer patterns and floral patterns in inlay strongly reminiscent of Elizabethan times (e.g. fig. 97) and a chest-of-drawers with bevelled panels and geometrical mouldings, which by all the laws ought to have been made under Charles II, turns out to be dated 1717 (fig. 60).

The most distinctive native types are the *cwpwrdd deuddarn* or two-piece cupboard and the rather later *tridarn* variety with an extra shelf and canopy on the top. In discussing them the authors adopt a misleading terminology. The *deuddarn* is not the equivalent of the English 'court-cupboard', the name in Tudor and Jacobean inventories for the three-tier sideboard with open shelves. Here this variety figures as a 'buffet', a description now discredited as lacking any contemporary authority and, in this connexion, a modern term.

The bulk of such furniture was supplied by local joiners and carpenters, but in the eighteenth century there was a considerable importation from Bristol and towns on the border, while for the equipment of the larger country houses London craftsmen were sometimes employed. The baroque gilt furniture at Erdig in Denbighshire supplied by James Moore, the Royal cabinet-maker, between 1726 and 1730 is a remarkable instance of the tendency of affluent householders of English nationality to look to the capital for the satisfaction of their needs; but they were in a small minority, and the selection of inventories published by the authors prove that even at Wynnstay and other large houses late in the eighteenth century the standard of domestic comfort was extraordinarily low.

The authors have, rightly resisting the temptation that a departure from their strict terms of reference would present, passed over these importations. They draw largely for their illustrations on the Welsh Folk Museum collection at St. Fagan's Castle, and their book should stimulate a desire in this festival year to visit that delightful place, where already students will find a remarkable aggregation of furniture all produced within the boundaries of the Principality.

RALPH EDWARDS

A Guide to the Records in the Corporation of London Record Office and the Guildhall Library Muniment Room. By PHILIP E. JONES, LL.B., F.R.Hist.S., and RAYMOND SMITH, F.L.A., F.S.A. 8 x 5½. Pp. vii + 203. London: English Universities Press, 1951. Cloth 20s. Paper 12s. 6d.

The Corporation of London is reputed to possess a more complete accumulation of records than any other ancient authority. However this may be, the care with which its records have been kept puts to shame the realm of England. It is therefore the more remarkable that although the first *Handbook to the Public Records* was published in 1853, there has been no guide to the City records before today. The present members of the Library Committee of the Corporation are to be congratulated on seeing that this gap has now been filled and the publishers on executing a somewhat speculative enterprise at a reasonable price.

The *Guide* is divided into two. The first part deals with the official records of the Corporation, the second mainly with the records of other official bodies within the City—wards, parishes, manors, and Companies. The Deputy Keeper (Mr. Jones) and the Librarian (Mr. Smith), the respective custodians of the two groups, are responsible respectively for the two parts.

Those who are familiar with Mr. Guiseppi's *Guide to the . . . Public Record Office* cannot fail to compare Mr. Jones's performance with it. Mr. Guiseppi's *Guide* is more functionally arranged

than Mr. Jones's, which basically is not grouped under the organs of City government but under certain subject-headings. Whether this is the best plan only much experience of both accumulations can decide. Certainly there is less explanation both of functions and of types of records than in Mr. Guiseppi's *Guide*, but this may be justified by the almost simultaneous appearance of a handbook on the origin and powers of the Corporation.

Archivists will note that the Deputy Keeper does not yet superintend all the records of the Corporation. Thus, the Comptroller retains the records of grants made since the beginning of the nineteenth century, and the Chamberlain still keeps the registers of freemen and apprentices. In the end, perhaps unification will be achieved. They will also note that there is no reference to any system of elimination. Thus it appears that, to the possible embarrassment of future historians, every record of the Corporation is destined to permanent preservation. Historians for their part will lament how small a fraction of this important accumulation has been printed and will hope that the appearance of this volume may result in new series of London record publications, sponsored not only by the Corporation itself but by private initiative. A London Record Society is very greatly needed, and it could do worse than give early attention to the Repertories of the Court of Aldermen and the records of the Chamber.

The second part of the *Guide* is marvellously concise. Brevity, indeed, is so much the aim that Mr. Smith has excluded information about the provenance of the documents in his care and the history of their creators. While the user will understand he cannot but regret this exclusion. It is important for him to know when, for example, the several dissenting congregations and charity schools which have deposited their records were established and why the records begin in the particular years given. A similar comment could be made about some of the business records.

All guides to records are hard to compile and neither their users nor their compilers will ever think them perfect. This one, however, deserves a very honourable place in the apparatus of historical research.

R. B. PUGH

The Cathedral Books. 1. *St. Paul's Cathedral*, with an introduction by MARGARET WHINNEY. 14 pp. + 28 illustrations. 1947. 2. *Durham Cathedral*, with an introduction by W. A. PANTIN. 13 pp. + 26 illustrations and plan. 1948. 3. *Ely Cathedral*, with an introduction by GEOFFREY WEBB. 17 pp. + 28 illustrations and plan, 1950. London: Lund Humphries and Co. 3s. 6d. each.

There are innumerable picture-books produced nowadays, but these are of a different quality from most of them. The text is in each case accurate and indeed learned—all three commentators, it may be noted, are Fellows of our Society; and the illustrations have been chosen not only for their beauty and effectiveness but also for their historical significance. Those of Dr. Whinney's volume are perhaps the most beautiful; those in the two medieval volumes the most interesting to the historian of art. The publishers are particularly to be congratulated, in view of rising costs, in that each volume is materially a little better value for the money than the previous one.

JOAN EVANS

Piranesi Compositions. By HECTOR O. CORFIATO, F.R.I.B.A., F.S.A. 12 pp. + 64 pls. London: Alec Tiranti Ltd., 1951. 12s. 6d.

A brief introduction (biographical sketch and notes on Piranesi's architectural sketching and composition) followed by sixty-four plates of reproductions, drawn in part from the well-known published engravings, and in part from original drawings. The volume is intended primarily for the student of architectural draughtsmanship and composition, and it is a pity, therefore, that the quality of reproduction in many cases does little justice to the fine, sensitive draughtsmanship of the original.

Besides the imaginary compositions, among which Professor Corfiato has done well to include a generous selection from that masterpiece of imaginative architectural fantasy, the 'Prisons', the volume includes a number of reproductions of the monuments of classical and of papal Rome. Here the author has been content to give an abbreviated translation of Piranesi's own captions; and these are often inadequate and sometimes positively misleading. Thus plate I ('Temple of Vesta') illustrates the circular temple at Tivoli; plate 5 ('Piazza di Monte Cavallo') is more readily identified by the modern tourist as Piazza del Quirinale; plate 17 ('Forum of Nerva') shows a glimpse of the Augustan temple of Mars Ultor and the great wall of tufa and travertine behind it; and the Basilica of Maxentius masquerades as 'Remains of tablino of Aurea (*sic*) of Nerone, commonly called temple of Peace'. The subjects of the original drawings are even more elusive. Some of them are fanciful; but others are patently drawn from real monuments. Plate 60, for example, illustrates the Circus of Maxentius. But where is plate 57? Capua?

Plate 64 reproduces the original design for the stucco ceiling in S. Maria del Priorato, the church of the Knights of Malta on the Aventine. How many visitors to Rome know that here, in the church and in the nearby piazza, they can see the work of Piranesi as a practising architect?

J. B. WARD PERKINS

More Examples of English Handwriting from Essex Parish Records of the 13th to the 18th century.

Prepared for the Records Committee by HILDA E. P. GRIEVE, B.E.M., B.A. 9½ x 6. Pp. 30. Essex Record Office Publications, No. 9. Chelmsford: The Essex County Council, 1950. 5s.

Amateur students of local history owe a further debt of gratitude to the Essex County Council, and especially to Miss Grieve, in making available to them and to others trying to master the intricacies of middle and modern English handwriting, further examples of manuscripts taken from various Essex parochial records, with complete transcripts of each document. In the transcripts of 'More Examples' the abbreviations of the originals have been extended, which has resulted in a very necessary improvement. Translations of the two Latin examples are added as an appendix.

Every archivist probably carries with him a magnifying glass. He will certainly need one to read the numerals of the footnotes.

W. H. C. LE HARDY

PERIODICAL LITERATURE

JOURN. R. ANTHROP. INST., vol. 77, pt. 2:—Discovery of pottery in North-Eastern Arnhem Land, by R. M. and C. H. Berndt; Recent achievements in Eskimo research, by E. Birket-Smith.

Vol. 78, pts. 1 and 2:—Celtic origins: a stage in the inquiry, by T. G. E. Powell.

ANTIQUITY, no. 97, March 1951:—The origin of the British people: archaeology and the Festival of Britain, by J. Hawkes; Archaeological history, a review, by O. G. S. Crawford; The Gorsedd of the bards of Britain, by I. C. Peate; Dental evidence in archaeology, by H. Humphreys; Possible Magdalenian survivals in Africa, by A. J. Arkell; Written and unwritten records, by the late S. Casson; A round wooden house in Somerset, by C. A. R. Radford; An ancient fish-weir at Ballynatray, Co. Waterford, Ireland, by A. E. J. Went.

No. 98, April 1951:—'Jews' Houses', by C. Roth; A technique for surface collecting, by L. Alcock; Mesoamerican fortifications, by P. Armillas; The Kensington Stone, by E. Moltke.

JOURN. R.I.B.A., February 1951:—Architectural draughtsmanship of the past, by H. S. Goodhart-Rendel.

COAT OF ARMS, vol. 1, no. 5:—The arms of the Duke of Beaufort: Official rulings and notes from the College of Arms; The art of heraldry, II, by St. J. Battersby; The heraldry of Burke's Peerage, by L. G. Pine; The hamade, by Com. A. W. B. Messenger; A note on bar sinister, by J. Franklyn; The arms of Oxford University and its colleges, I, by J. P. Brooke-Little; Civic arms, by R. Bretton; Three XIV century Cheshire armorial seals, by T. G. Woolley; Health and heraldry, by H. H. Huxley; Court rulings and decisions: the arms of an adopted son; The roundel, by H. S. London.

Vol. 1, no. 6:—Civic Arms, by R. Bretton; On quarterings, by B. C. Trappes-Lomax; The Fleur-de-Lys, by the Hon. Sir G. Bellew; Heraldry in country houses, by R. S. Innes-Smith; The siege of Caerlaverock, by C. W. Scott-Giles; Court rulings and decisions, by the Lord Lyon; The arms of Oxford University and colleges, II, by J. P. Brooke-Little; The arms of Nova Scotia, by J. Stewart.

JOURN. SOC. ARMY HIST. RESEARCH, vol. 29, no. 117:—Donal Cameron, 92nd Highland Regiment, c. 1833, by W. Y. Carman; The campaign in Flanders of 1793–1795, edited by R. M. Grazebrook; The earliest British trumpet and bugle sounds, by H. G. Farmer; Gleanings from the Cathcart MSS., pt. I: Marlborough's wars (general), edited by C. T. Atkinson; Major Norton Knatchbull, Royal North British Fusiliers, by L. E. Buckell; Cornet Francis Geary, 16th Light Dragoons, 1776, by L. E. Buckell; Mid-eighteenth-century cavalry swords, by A. N. Ingram; Some problems of the magazine rifle, by G. Tylden.

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GENEALOGISTS' MAG., vol. 11, no. 1:—Civil and parish registration in Scotland, by G. Hamilton-Edwards; Some monumental inscriptions, by C. G. Botha; Somerset Record Society, by S. W. Rawlins.

GEOG. JOURN., vol. 117, June 1951:—The lost villages of medieval England, by M. W. Beresford; The charcoal industry in the early eighteenth century, by B. L. C. Johnson.

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PALESTINE EXPLORATION QUARTERLY, July-Oct. 1950:—Excavations at Tell ed-Duweir, Palestine, directed by the late J. L. Starkey, 1932-1938, by O. Tufnell; The city deposits at Tell ed-Duweir: a summary of the stratification, by B. S. J. Isserlin and O. Tufnell; Some archaeological news from Israel, by B. S. J. Isserlin; Zechariah's enigmatical contribution to the corner-stone, by E. E. Le Bas; International Congress of Mediterranean Prehistory and Protohistory, by D. Diringer.

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- TRANS. BRISTOL & GLOS. ARCH. SOC., vol. 68, 1949:—The Severn as a highway in prehistoric times, by E. M. Clifford; Centuriation at Gloucester, by C. A. F. Berry; Hut sites on Selsley Common, near Stroud, by G. C. Dunning; A history of Wortley, in the parish of Wotton-under-Edge. Pt. I, by E. S. Lindley; The Wills of Bristol Merchants in the Great Orphan Books, by P. V. McGrath; John Knight, Junior, sugar refiner at the Great House on St. Augustine's Back, 1654-1679. Bristol's second sugar house, by I. V. Hall; Agriculture in Gloucestershire during the Napoleonic Wars, by W. E. Minchinton; A Claudian origin for Sea Mills, by G. C. Boon; A wall-painting in St. Mary's church, Wotton-under-Edge, by E. S. Lindley and S. Grimes; William Archard: an unrecognized Gloucestershire worthy, by E. S. Lindley; Inscription on a Tomb at Alderley, by R. H. Penley.
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- ARCH. CANT., vol. 63:—The Lullingstone Roman villa, by G. W. Meates, E. Greenfield, and E. Birchenough; The Carmelite Friary of Aylesford, by H. Braun; The Vikings come to Thanet, by G. Ward; Kentish megalith types, by J. H. Evans; Canterbury. Excavations in Burgate Street, 1946-8, by F. Jenkins; John Hall of Maidstone, by J. W. Bridge; Palaeolithic flint implements from the Bowman's Lodge gravel pit, Dartford Heath, by P. J. Tester; A note on the rebuilding of Knole by Archbishop Bourghier, by F. R. H. DuBoulay; Heraldic decoration of the drawbridge of the medieval bridge of Rochester, by Rev. Canon S. W. Wheatley; Researches and discoveries in Kent, 1950.
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TRANS. ARCHIT. AND ARCH. SOC., DURHAM AND NORTHUMBERLAND, vol. 10, pt. 3:—A note on the church of St. Mary the Less, Durham, by C. W. Gibby; Sacristonheugh, by S. L. Green-slade; William of St. Calais, first Norman bishop of Durham, by H. S. Offler; The Oxford excavations at Kawa, by M. F. Laming Macadam; Excavations at the Roman fort at Piercebridge in 1948 and 1949, by G. S. Keeney; John Cosin, Dean of Peterborough and Bishop of Durham, by C. E. Whiting.

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TRANS. HIST. SOC. OF LANCS. AND CHESHIRE, vol. 101:—Rural settlement in Cheshire; some problems of origin and classification, by D. Sylvester; Trespasses in the forest of Wirral in 1351, by W. F. Irvine; The Abbot and Convent of Merevale v. the Rector of Halsall: a tutorial appeal in the fourteenth century before the Court of Arches, by R. W. Hunt; A French armorial ivory of the fourteenth century, by P. Nelson; The Warwick signet-ring, by P. Nelson; Some Stanley heraldic glass from Worden Hall, Lancashire, by F. A. Bailey; The foundation and financing of Upholland Grammar School, by J. J. Bagley; The chapels of the Blessed Virgin Mary and St. John at High Legh, Cheshire, with some account of the Cornwall-Legh and Egerton Leigh families, by R. Richards; Michael Hughes of Sutton: the influence of Welsh copper on Lancashire business, 1780–1815, by J. R. Harris; Stone axe-hammer found at Altcar, 1949, by F. A. Bailey; The pre-reformation plate of the church of St. Peter, Aston-by-Sutton, Cheshire, by R. Richards; The church of St. Oswald, Malpas, Cheshire, by R. Richards.

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- PROC. S. A. NEWCASTLE UPON TYNE, 4th ser., vol. 11, no. 10:—A State Paper referring to Newcastle in 1593, trans. by Professor L. Hotson; Morton House, by A. Kirkup; The family of Lilburn of West Lilburn, by A. J. Lilburn; The making of straw ropes, by E. Miller; A catalogue of Hexham Court Rolls belonging to the Society, by the staff of Newcastle Central Library; The Goatstones stone circle, by W. H. Sharp; Extracts from the books of St. Mary's, Gateshead, pt. VIII, by M. H. Dodds.
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- SUSSEX RECORD SOCIETY, vol. 51:—Record of Deputations of Gamekeepers, edited by L. F. Salzman.
- WOOLWICH AND DISTRICT ANT. SOC., vol. 29, 1949:—A brief guide to Lesnes Abbey; John Barker's plan of Woolwich, 1749—A survey and commentary of Woolwich two hundred years ago, by F. C. Elliston Erwood; The restoration and rebuilding of S. Nicholas' Church, Plumstead.
- YORKS. ARCH. JOURN., vol. 37, pt. 148:—An attempt to determine the original arrangement and contents of the windows in the western portion of the choir of York Minster, by J. A. Knowles; A forgotten dispute at Bridlington Priory and its canonistic setting, by W. Ullmann; The lost villages of Yorkshire, pt. 1, by M. W. Beresford; The stations of the York Corpus Christi play, by A. J. Mill; An incised stone from the Free Chapel of Ancres, near Doncaster, by N. Smedley; Roman Yorkshire, edited by D. Greene.
- TRANS. YORKS. NUMISMATIC SOC., n.s. vol. 1, pt. 1:—The gold coinage of Mary, Queen of Scots, by H. Hird; Notes on some Yorkshire seventeenth-century tokens, by H. Hird; Cartdeques and brasse farthings, by R. S. France; Northumberland seventeenth-century tokens, by H. Hird.
- COLL. AYRSHIRE ARCH. & N. H. SOC., 2nd ser., vol. 1:—The royal castle of Dundonald, by W. D. Simpson; Loudon Hall, Ayr, and its owners, by J. Fergusson; The old harbour of Ayr before the Union of the Crowns, by H. McGhee; Newmilns: the story of an Ayrshire burgh, by J. Strawhorn; Newmilns weavers and the American Civil War, by R. M. Paterson; Historical and social notes on Saltcoats and Stevenston at the end of the 18th century, by W. D. Kerr; Notes on Failford Monastery and 'Fail Castle', by J. P. Wilson; The Monks' Road, by J. P. Wilson; The church bells of Ayrshire, by R. W. M. Clouston.
- TRANS. DUMFRIES. & GALLOWAY N. H. & ANT. SOC., 3rd ser., vol. 28:—Excavations at Chapel Finnian, Mochrum, by C. A. Ralegh Radford; Castle Loch Island, Mochrum, by C. A. Ralegh Radford; The bells of Whithorn, by C. A. Ralegh Radford; Who was Ninian? by A. W. Wade-Evans; Cruggleton Church, by C. A. Ralegh Radford; St. Ninian's Cave, by C. A. Ralegh Radford; Physgill, by R. C. Reid; Glencairn Castle and Maxwellton, by J. Gladstone; The military road to Portpatrick, 1763, by M. C. Arnott; Wilson of Croglin, by R. C. Reid; An early cross at Ruthwell, by C. A. Ralegh Radford; Sanquhar Church in the 19th century (*cont.*), by W. M. Millan; The Goodman's croft, by G. Watson; Stone axe from Duloch, by R. B. K. Stevenson; A Roman fort at Broomholm, by R. Feachem; Dating second-century pottery, by J. P. Gillam; Excavations at Milton (Tassiesholm), 1950, by J. Clarke.

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PROCEEDINGS OF THE SOCIETY OF ANTIQUARIES

Thursday, 1st February 1951. Dr. D. B. Harden, Vice-President, in the Chair.

Rev. R. M. Kettlewell, Mr. W. E. D. Allen, and Mr. F. W. M. Draper were admitted Fellows.

Dr. Grahame Clark, F.S.A., read a paper on the Excavations at Seamer, near Scarborough, 1949-50.

Thursday, 8th February 1951. Sir James Mann, President, in the Chair.

Mr. J. B. Ward Perkins, F.S.A., read a paper on Tripolitanian Churches.

Thursday, 16th February 1951. Dr. D. B. Harden, Vice-President, in the Chair.

Miss O. Tufnell, Mr. R. A. Skelton, and Mr. R. Merrifield were admitted Fellows.

Professor R. E. M. Wheeler, Director, read papers on the Citadel of Mohenjo-Daro, and on an Early Iron Age beach-head in Dorset.

Thursday, 22nd February 1951. Sir James Mann, President, in the Chair.

Monsieur A. France-Lanord exhibited two films entitled 'La fabrication des épées damassées mérovingiennes et carolingiennes' and 'Orfèvrerie mérovingienne — décapage et conservation'.

Thursday, 1st March 1951. Sir James Mann, President, in the Chair.

The following were elected Fellows of the Society: Miss C. I. Fell, Mr. F. W. Steer, Mr. J. H. Iliffe, Miss J. E. A. Liversidge, Mr. J. S. Cox, Dr. R. J. Hopper, The Hon. M. Cross, Mr. A. L. Rowse, Dr. H. L. Barker, The Earl of Rosse, Mr. R. D. Barnett, Mr. G. U. S. Corbett, Mr. L. E. Dansie, Miss F. Henry.

Mr. John Harvey, F.S.A., exhibited panels of stained glass from Winchester College, restored by Mr. D. King of Norwich. Mr. G. H. S. Bushnell, F.S.A., exhibited medieval sgraffito ware from Cambridge. Mr. B. H. St. J. O'Neil, F.S.A., exhibited a polished stone axe and a seal of the reign of Charles II from Whitehall Palace.

Thursday, 8th March 1951. Sir James Mann, President, in the Chair.

Dr. A. J. Toynbee and Miss J. E. A. Liversidge were admitted Fellows.

Mr. W. F. Grimes, F.S.A., read a paper on recent excavations on the Walls of London.

Thursday, 15th March 1951. Dr. Joan Evans, Vice-President, in the Chair.

The Hon. M. Cross and the Earl of Rosse were admitted Fellows.

Mrs. C. M. Piggott, F.S.A., read a paper on recent excavations in Iron Age forts in Southern Scotland.

Thursday, 5th April 1951. Sir James Mann, President, in the Chair.

Mr. E. M. Jope, F.S.A., gave a survey of recent archaeological work in Northern Ireland.

Thursday, 12th April 1951. Professor R. E. M. Wheeler, Director, in the Chair.

Mr. F. W. Steer was admitted a Fellow.

Mr. Graham Webster, F.S.A., read a paper on excavations in the Roman fortress at Chester.

Monday, 23rd April 1951. Anniversary Meeting. Sir James Mann, President, in the Chair.

Mr. A. R. Duffy and Mr. G. C. Dunning were appointed Scrutators of the Ballot.

The following report of the Council for the year 1950-1 was read:

Research.—Grants from the Research Fund have been made to the British School at Rome for the Tripolitania Expedition, the Libya Map Committee, the University of Cambridge (Faculty of Archaeology & Anthropology), for research by Dr. G. E. Daniel on French megaliths, the Whittington Court Roman Villa, the Caernarvonshire Excavation Committee, Colchester Excavation Committee, the City of Bath Excavation Committee, the excavation of Sutton Walls (Herefordshire), and the Kouklia Expedition (Cyprus).

Morris Fund.—Grants from the Morris Fund have been made towards the repair of churches at Hangleton (Sussex), Southacre (Norfolk), Westborough (Notts.), Rodmell (Sussex), Hoxne (Suffolk), Cullompton (Devon), Little Gidding (Hunts.), Walsoken (Cambs.), Swaton (Lincs.), Thurlby (Lincs.), Pitington (Durham), Etton (Peterborough), tombs at Thursley (Surrey), and the repair of the screen at Campsall (Yorks.).

Croft Lyons Fund.—The work on the *Dictionary of British Arms* has been continued, some 32,000 cards having been prepared during the year. *A Catalogue of Medieval Rolls of Arms*, by A. R. Wagner, F.S.A., was published in the autumn in conjunction with the Harleian Society.

Publications.—The *Antiquaries Journal* has appeared regularly. *Archaeologia*, vol. 94, is in the press, and will be issued shortly.

Library.—In accordance with the terms of the will of Sir Alfred Clapham, a selection has been made from his books; and the Library has acquired from his bequest over 500 books, two illuminated manuscripts, and 32 note-books on ecclesiastical architecture. In order to provide room for these in more accessible parts of the Library, a considerable amount of regrouping has had to be carried out.

The Library has also received from Mr. C. A. R. Radford, F.S.A., the gift of twenty-three bound volumes, together with some unbound parts, of the series *Monumenti Antichi*.

New steel shelving and a new section of drawers for the subject-index are being provided for the continual growth of the Library.

A quantity of hitherto uncatalogued material belonging to the Prattinton Collection of Worcestershire history having come to light, it has been decided to entrust Mr. E. A. B. Barnard, F.S.A., with the cataloguing of this, on the lines of his earlier catalogues of this collection.

A full index to the illustrations in the early Minute Books of the Society has been completed by Miss H. A. Digby-Brown, who is now engaged in arranging and cataloguing the considerable accumulations of prints and drawings which require attention.

Further contacts have been made with foreign societies, and in addition to periodicals, some of the more expensive books and series have been acquired from abroad by exchange.

General.—Regular meetings have been held throughout the session.

The Royal Society has formally been notified that it is not the wish of the Society to participate in the scheme for the removal of the scientific societies from Burlington House to another site. Council has reaffirmed its determination to remain at Burlington House, and, if possible, to seek more extensive accommodation here.

At the invitation of the Anderson Committee on the 'export of works of art, armour, books and manuscripts, and antiques', the Society has submitted written evidence on the subject.

An address has been presented to H.M. the King of Sweden, Royal Fellow, on his accession to the throne.

Consideration is being given by the Officers and Council to the celebration of the Bicentenary of the Royal Charter, which falls in November next.

A bequest of £100 from the late Sir Alfred Clapham and an anonymous gift of securities to the value of £1,000 have been received during the year.

The following have been appointed to represent the Society: Sir James Mann, President, on the Council of the British School at Rome; Mr. B. H. St. J. O'Neil on the Management Committee of the Institute of Archaeology of the University of London; Mr. R. L. S. Bruce-Mitford, Secretary, on the British Committee of the International Congress of Prehistoric and Protohistoric Sciences; and Mr. A. R. Wagner on a committee of the Council for the Preservation of Rural England to consider the Gowers Report.

The following gifts and bequests, other than printed books, have been received:—

From the late C. J. P. Cave, Esq., F.S.A.:

A large collection of photographs and lantern slides of roof bosses and other architectural details.

From the late Sir Alfred Clapham, Hon. V.P.S.A.:

A fifteenth-century Book of Hours and a thirteenth-century Latin Psalter.

Thirty-three note-books.

From Rev. F. C. Clare, F.S.A.:

A photostat of a drawing of E. Hatley Church, Cambs., before restoration.

From the late Dr. Conrad Loddiges:

A collection of manuscript note-books, plans, drawings, rubbings, &c., dealing with consecration crosses and their location.

From L. F. Salzman, Esq., F.S.A.:

A manuscript entitled 'Tower Records of Edward III's reign', once in the possession of Peter Le Neve.

From G. F. Walpole, Esq.:

Archaeological maps of the Hashemite kingdom of Jordan.

From E. Yates, Esq., F.S.A.:

A letter from G. Godwin, F.S.A., Secretary of the Noviomagians Society, to F. W. Fairholt, F.S.A. (1851).

Obituary.—The following Fellows have died since the last Anniversary:—

Ordinary Fellows

Gilbert Horden Askew, 12th December 1950.

Edward Neil Baynes, 21st January 1951.

Frederick William Bull, 5th October 1950.

Charles John Philip Cave, M.A., 8th December 1950.

Edward William Spencer Cavendish, Duke of Devonshire, K.G., 26th November 1950.

Rev. Martin Percival Charlesworth, M.A., F.B.A., 26th October 1950.

Sir Alfred William Clapham, C.B.E., F.B.A., 26th October 1950.

William Archer Clark, 17th December 1950.

Capt. William Alfred Cragg, J.P., 6th October 1950.

Edward Seymour Forster, M.B.E., M.A., 18th July 1950.

Arthur John Golding, 27th July 1950.

Rev. Arthur Worthington Goodman, M.A., B.D., F.R.Hist.S., 8th March 1951.

Sir Henry Mendelssohn Hake, C.B.E., F.R.Hist.S., 4th April 1951.

Wilfrid Hooper, LL.D., 2nd September 1950.

Rev. Henry Arnold Hudson, M.A., 31st December 1950.

Richard Cyril Lockett, J.P., 23rd May 1950.

Percy Wells Lovell, B.A., 5th June 1950.

George Marshall, 11th December 1950.

Major James Milne Milne-Davidson, March 1951.
 John George Noppen, 1st February 1951.
 John William Ernest Pearce, M.A., 25th January 1951.
 Sir John Victor Thomas Woolrych Tait Perowne, K.C.M.G., 8th January 1951.
 Rev. Herbert Poole, B.A., 14th February 1951.
 Robert William Ramsey, 28th January 1951.
 Herbert Read, 2nd November 1950.
 Rev. Charles Frank Russell, B.D., 17th February 1951.
 Stephen Harry Skillington, 26th January 1951.
 Leonard Ridsdale Stevens, 12th March 1951.
 Rev. Sydney Williams Wheatley, M.A., 11th March 1951.
 Ernest John Woolley, M.C., 24th December 1950.
 William Wyndham, B.A., 6th August 1950.
 George Waterworth Younger, 19th January 1951.

Honorary Fellow

Dr. Thomas Whittemore, 8th June 1950.

GILBERT HORDEN ASKEW, who died on 12th December 1950, was a regular attender of the meetings of the Society, of which he was elected a Fellow in 1944. Before settling in London he was for many years an active member of the Society of Antiquaries of Newcastle-upon-Tyne, serving as its Keeper of Coins and on its Council. He was a Fellow of the Royal Numismatic Society and contributed a number of papers to the *Numismatic Chronicle*, among which may be mentioned those on the mints of Bamburgh Castle and Newcastle. He had wide antiquarian interests which included Heraldry and Roman Britain. He was an able exponent of the Northumbrian pipes, contributing an important paper on the subject to *Archaeologia Aeliana*.

EDWARD NEIL BAYNES was elected a Fellow in 1908. Although age and the loss of sight had put an end to his archaeological activities for some years—he was 89 when he died on 21st January 1951—he had a long record of useful work as a practical excavator and was the main-spring of the Anglesey Antiquarian Society, of which he was a co-founder, from its institution in 1913. He excavated the remarkable group of huts in Anglesey known as Din Lligwy, as well as the neighbouring burial chamber. He served for many years on the Council of the Cambrian Archaeological Association and was an original member of the Ancient Monument Board for Wales. He served on the Council of this Society in 1936.

FREDERICK WILLIAM BULL, who died on 5th October 1950, was elected a Fellow in 1909. Coming of a family of lawyers, he was admitted a solicitor in 1886, and in 1905 took charge of the family firm which had practised in Newport Pagnell since 1823. From 1929 to 1945 he was Registrar of the Bletchley and Leighton Buzzard County Courts, having previously acted in the same capacity at Newport Pagnell. He was for many years a member of both the Bucks. and the Northampton Archaeological Societies and contributed papers to the *Records of Bucks*. He wrote histories of Newport Pagnell (1900) and Kettering (1908). He was a local Secretary for Bucks. for many years and contributed a number of notes on local finds to the *Proceedings* and the *Antiquaries Journal*.

CHARLES JOHN PHILIP CAVE, who died at his home near Petersfield on 8th December 1950 at the age of 79, was a familiar figure at Burlington House. He became a Fellow in 1926. Educated at the Oratory School, Edgbaston, and Trinity College, Cambridge, he devoted himself

to meteorological work. His study of the structure of the atmosphere, communicated to the Royal Institution in 1913, his papers in the *Proceedings* of the Royal Meteorological Society and separate monographs, were of great help to the early pioneers of flight. In 1915, both in France and in this country, he organized and trained observers to provide information for the R.F.C. He was a Fellow, and twice President, of the Royal Meteorological Society and a Fellow of the Royal Astronomical Society. His antiquarian interest developed from his study of telephotography, which resulted in his collection of many thousands of photographs of medieval roof bosses, which formed the subject of a number of papers read to the Society and published in *Archaeologia*. The camera which he specially designed for this work was presented to the Society. His book on *Roof Bosses in Medieval Churches* appeared in 1948.

REV. MARTIN PERCIVAL CHARLESWORTH, President of St. John's College, Cambridge, died on 26th October 1950, at the age of 55. He was elected a Fellow in 1938 and served on the Council in 1947. A classical scholar of Jesus College, Cambridge, he was a Craven Scholar and won the Hare Prize and the Chancellor's Classical Medal. In 1921 he was elected Fellow of his College and also a Proctor Fellow of Princeton, U.S.A. He migrated to St. John's College in 1923, where he spent the rest of his life as tutor and later President. He became Laurence Reader in Ancient History at Cambridge and in 1935 Martin Lecturer at Oberlin College, Ohio. He took Holy Orders in 1940. In 1924 he published *Trade Routes and Commerce of the Roman Empire*, and he was joint-editor of the *Cambridge Ancient History*, to which he contributed several chapters. He was a Fellow of the British Academy. He was President of the Society for the Promotion of Roman Studies (1945-8) and a regular contributor to the *Journal of Roman Studies*. In later years he took an increasing interest in the archaeology of Roman Britain, and in 1949 published his Gregynog Lectures under the title *The Lost Province or the Worth of Britain*. His untimely death is mourned by a wide circle of friends and pupils.

CAPTAIN WILLIAM ALFRED CRAGG, who died on 6th October 1950 at the age of nearly 91, was elected a Fellow in 1933. He was educated at Lancing and Lincoln College, Oxford, where he rowed in the college eight. A well-known figure in Lincolnshire, he had been a member of the Kesteven County Council for thirty-three years and was an alderman and a justice of the peace. From 1887 to 1898 he was a captain in the Lincolnshire Regiment. A foundation member of the Lincoln Record Society, he served on its Council since its inception in 1910. He held the office of Treasurer of the Lincolnshire Architectural and Archaeological Society for thirty years, and took a leading part in arranging the excavations at Sempringham and of the Roman villa at Haceby. He was the owner of a collection of Stukeley MSS.

EDWARD SEYMOUR FORSTER, who died on 18th July 1950, was elected a Fellow in 1909. Educated at Wellington College and Oriel College, Oxford, he was awarded the Bishop Fraser Scholarship which enabled him to spend two years at the British School at Athens. After a year as lecturer at the University College of North Wales he became, in 1905, the first lecturer in Greek in the newly established University of Sheffield, where he remained until his retirement, having been made Professor in 1921. During the First World War he served in the Near East, chiefly at Salonica as Intelligence Officer. His interest in Turkey led him to edit and translate the *Letters of Busbecq*. In 1941 he published a *Short History of Modern Greece*. His contributions to classical scholarship were chiefly in articles for learned reviews and in translation of Aristotle for the Oxford edition. He was at one time Chairman of the local branch of the Council for the Preservation of Rural England, an interest that he had much at heart. After his retirement in 1944 he became an active member of the Council of Sheffield University and a governor of schools in Derbyshire, never losing his sustained interest in classical archaeology.

REV. ARTHUR WORTHINGTON GOODMAN, who died on 8th March 1951 in his 80th year, was elected a Fellow in 1926. A scholar of Christ's College, Cambridge, he took a First in Classics and Theology and obtained his blue for athletics. He was on the staff of Sedbergh School from 1898 until 1909, after which he became rector of St. Botolph's, Cambridge, of which he published a history in 1922. He published *The Manor of Goodbegot* (1923), *The Winchester Cathedral Statutes* (with Dr. Hutton) (1925), *Winchester Cathedral Chartulary* (1927), *The Register of Bishop Woodlock* (Canterbury and York Society) (1941), and a number of papers on historical subjects. He was honorary canon and formerly librarian of Winchester Cathedral and a Fellow of the Royal Historical Society.

SIR HENRY MENDELSSOHN HAKE, C.B.E., F.R.Hist.S., who died on 4th April 1951 at the age of 59, was elected a Fellow in 1935. Educated at Westminster and Trinity College, Cambridge, he entered the British Museum in 1914 as assistant keeper in the Department of Prints and Drawings. From 1915 to 1919 he served in the army, and was awarded the Croix de Guerre. He remained at the British Museum until his appointment in 1927 as Director of the National Portrait Gallery. He was author of two volumes of the *Catalogue of Engraved Portraits* in the British Museum. He devoted much time to successive catalogues of the National Portrait Gallery, but has not lived to see the completion of the four-volume *catalogue raisonné* which he planned. He was Hon. Treasurer of the Walpole Society and contributed articles to its publications. He served on the Council in 1938.

WILFRID HOOPER, who died at his home at Reigate on 2nd September 1950, was elected a Fellow in 1937. He was particularly interested in mesolithic sites and had formed an extensive collection of implements from the Reigate district, where he practised as a solicitor. For many years a member of the Council of the Surrey Archaeological Society, which he joined in 1921, he served as Hon. Secretary for fourteen years, and was elected a Vice-President on his retirement. His *History of Reigate* was published by that Society, and he contributed many articles and notes to the *Surrey Archaeological Collections*.

RICHARD CYRIL LOCKETT, who died on 23rd May 1950, was elected a Fellow in 1915. Born in Liverpool in 1873, he entered the old-established family business of shipowners and merchants. He was appointed justice of the peace for his native city in 1910. He was best known as a numismatist and collector. His collection of British coins to the end of Charles II's reign was the finest private collection ever made, and his early Greek coins filled a complete volume of *Sylloge Nummorum Graecorum*. He was a member of the Council of the Royal Numismatic Society, a Vice-President of the British Numismatic Society, and a President of the Essay Club.

PERCY WELLS LOVELL, who died on 5th June 1950, was elected a Fellow in 1925. Educated at Marlborough and Trinity College, Cambridge, he was articled to Sir Aston Webb and later practised as an architect. In 1907 he became Secretary of the London Survey Committee. He was an excellent draughtsman and during his secretaryship the work proceeded with increased speed. When Sir Aston Webb launched the London Society in 1912, Lovell helped him to organize it. In 1914 he joined the Northumberland Fusiliers, eventually obtaining a commission. Towards the end of the war he collaborated with the R.I.B.A. in its fund for distressed architects. At the beginning of the last war, when he retired to Leicester, he helped the National Buildings Record to make an inventory of buildings of interest in Leicestershire, and was also an active member of the Advisory Committee on Faculties in the Diocese of Leicester.

GEORGE MARSHALL, who died at his home at Breinton, Hereford, on 11th December 1950 at the age of 81, was elected a Fellow in 1906. Son of a former York Herald, he inherited

antiquarian interests. In 1901 he joined the Woolhope Club, becoming its Hon. Secretary in 1916, a post he held for thirty years, and its President in 1922. He contributed many papers to its *Transactions*, which he edited from 1912. He made a careful study of the architectural history of Hereford Cathedral, his book on which appeared after his death. He was a justice of the peace, a member of the City Library, Museum, and Art Gallery Committee of Hereford, and served on the Executive of the Herefordshire branch of the Council for the Preservation of Rural England.

JOHN GEORGE NOPPEN, who died on 1st February 1951 at the age of 63, was educated at Wilmslow College, Cheshire, and at private schools. He was elected a Fellow in 1927 and was a frequent attendee at the meetings of the Society. A friend and disciple of the late Professor Lethaby, he devoted himself to the study of Westminster Abbey, and more particularly to the problems connected with its rebuilding by Henry III. His knowledge of thirteenth-century craftsmen was extensive and he was always willing to share it with others with similar interests. His *Westminster Abbey and its Ancient Art* (1926) was followed by *A Guide to the Medieval Art of Westminster Abbey*. He contributed papers on thirteenth-century art and building to the *Burlington Magazine* and other periodicals. He was a member of the Royal Archaeological Institute, and he was on the Committee of the Society for the Protection of Ancient Buildings.

JOHN WILLIAM ERNEST PEARCE, who died on 25th January 1951, was elected a Fellow in 1932. Educated at Manchester Grammar School and Merton College, Oxford, he taught classics at Eastbourne, Dover, and University College School, subsequently establishing his own school at Merton Court, Sidcup. On retirement in 1919 he devoted himself to Roman numismatics, becoming a recognized authority on the coinage of the late fourth century A.D. His book on *The Roman Coinage A.D. 364-423*, published in 1933, is the standard work of reference for the period. For many years he assisted the Department of Coins and Medals at the British Museum and the Viennese Coin Cabinet. In 1939 he was awarded the medal of the Royal Numismatic Society and in 1949 the Huntingdon medal of the American Numismatic Society. His definitive work on the coinage of the late fourth century was in the press at the time of his death.

ROBERT WILLIAM RAMSEY, who died on 28th January 1951 at the age of 89, was a regular attendee at the meetings of the Society. He was elected a Fellow in 1911 and was also a Fellow of the Royal Historical Society and of the Royal Society of Literature. A solicitor by profession, he devoted himself in his retirement to historical research, and published *Studies in Cromwell's Family Circle* (1930), *Henry Cromwell* (1933), *Richard Cromwell, Protector of England* (1935), and *Henry Ireton* (1949). He acted as Secretary to the British Archaeological Association from 1942 until failing sight led to his resignation in 1946.

STEPHEN HARRY SKILLINGTON, who died on 26th January 1951 at the age of 75, was elected a Fellow in 1939. He joined the Leicester Archaeological Society in 1912, edited its *Transactions* from 1921 to 1949, and was its Secretary from 1933 to 1950. He wrote a number of works on the history of his native town.

LEONARD RIDSDALE STEVENS, who died on 12th March 1951, was elected a Fellow in 1945 and was a frequent attendee at the Society's meetings. He became a member of the Surrey Archaeological Society in 1918 and served as Hon. Treasurer from 1943. He contributed papers on Byfleet Manor to the *Surrey Archaeological Collections*.

CANON SYDNEY WILLIAMS WHEATLEY, who died on 11th March 1951 in his 82nd year, was elected a Fellow in 1922. Educated at Jesus College, Oxford, he was ordained in 1894, and

was vicar of St. Margaret's, Rochester, for thirty-two years. He joined the Council of the Kent Archaeological Society in 1924 and was a member of the Rochester Museum Committee. He contributed papers on Rochester Cathedral to *Archaeologia Cantiana*.

THOMAS WHITTEMORE, who was elected an Honorary Fellow in 1934, died suddenly in Washington on 8th June 1950 at the age of 79. Born at Cambridge, Massachusetts, he was educated at Tufts College, where he eventually became Professor of Fine Arts. He was Keeper of Byzantine Coins and Seals in the Fogg Museum at Harvard, where he held a research fellowship in Byzantine Art. He is chiefly remembered as Director of the Byzantine Institute of America. In 1931 he secured the permission of the Turkish Government to uncover and preserve the mosaics in St. Sophia and was responsible for a series of reports on the remarkable work he directed there in succeeding years.

The Scrutators having handed in their report, the following were declared elected officers and members of Council for the ensuing year: Sir James Mann, President; Mr. H. L. Bradfer-Lawrence, Treasurer; Prof. R. E. M. Wheeler, Director; Mr. R. L. S. Bruce-Mitford, Secretary; Dr. John Allan, Rev. E. P. Baker, Mr. R. R. Clarke, Mr. A. R. Dufty, Mr. F. C. Elliston-Erwood, Dr. Joan Evans, Dr. John Garstang, Dr. D. B. Harden, Mr. M. R. Holmes, Dr. E. G. Millar, Mr. C. A. R. Radford, Mr. L. E. Tanner, Dr. A. B. Tonnocky, Mr. G. A. Webster, Prof. T. B. L. Webster, Mrs. A. Williams, and Dr. A. E. Wilson.

The President then delivered his Anniversary Address (p. 127).

On the motion of Mr. W. H. Godfrey, Vice-President, the following resolution was carried unanimously: 'That the best thanks of the meeting be given to the President for his Address and that he be requested to allow it to be printed.' The President signified his assent.

Thursday, 3rd May 1951. Sir James Mann, President, in the Chair.

The President announced that he had appointed Mr. Laurence E. Tanner to be a Vice-President. The following were elected Fellows of the Society: Mr. L. M. F. Macadam, Mr. H. St. L. B. Moss, Baron Methuen, Miss D. N. Stroud, Mr. C. D. P. Nicholson, Mr. O. E. Craster, Lady Briscoe, Mr. A. H. S. Megaw, Mr. G. F. Willmot, Mr. G. Cobb, and Mr. H. A. Lloyd.

The Secretary exhibited the Ormside bowl and a late Saxon disc-brooch from Ely. Dr. A. E. J. Hollaender, F.S.A., exhibited an ancient illuminated Ordinance Book of the Saddlers' Company. Dr. W. L. Hildburgh, F.S.A., exhibited a reliquary image of the Virgin and Child, and Mr. W. A. Seaby, F.S.A., exhibited palaeoliths from Somerset.

Thursday, 10th May 1951. Sir James Mann, President, in the Chair.

Mr. H. P. Scicluna, Mr. G. U. S. Corbett, Mr. H. St. L. B. Moss, Mr. H. A. Lloyd, and Mr. R. W. McDowall were admitted Fellows.

Mr. W. H. Godfrey, V.P.S.A., read a paper on recent discoveries in the Temple Church.

Thursday, 24th May 1951. Sir James Mann, President, in the Chair.

Miss C. I. Fell, Lady Briscoe, Mr. A. H. S. Megaw, Mr. J. H. Iliffe, Mr. G. F. Willmot, Mr. O. E. Craster, Mr. J. S. Cox, and Mr. G. Cobb were admitted Fellows.

Dr. Glyn E. Daniel, F.S.A., read a paper on Long Barrows in France.

The Ordinary Meetings of the Society were then adjourned until Thursday, 25th October 1951.

Corrigendum: Antiq. Journ. vol. xxxi, p. 124, after Mr. C. J. P. Cave, F.S.A., read 'and Mr. H. Stanford London, F.S.A.'

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